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ARCHITECTURAL DIGEST IS PUBLISHED BY JOHN C. BRASFIELD PUBLISHING CORP., CLEON T. KNAPP, PRESIDENT; COLLEEN A. KNAPP, SECRETARY-TREASURER; VICE PRESIDENTS: W.J. BOFF, W.W. DOTTS, PAIGE RENSE. Executive and editorial offices located at 5900 Wilshire Boulevard, Los Angeles, Ca. 90036. Issued bimonthly in Jan., March, May, July, Sept. and Nov. Second-class postage paid at Los Angeles, Ca., and additional mailing offices.
SUBSCRIPTION RATES for the United States, its possessions, Canada and Mexico: one year (6 issues) $17.25; two years (12 issues) $34.50; and three years (18 issues) $51.75. Foreign countries: one year (6 issues) $19.25; two years (12 issues) $38.50; and three years (18 issues) $57.75. Single issues available at better newsstands and book stores at $2.95. © John C. Brasfield Publishing Corp., 1976. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of ARCHITECTURAL DIGEST. July/August 1976. Vol. 33, No. 1. Please direct subscription correspondence and changes of address to ARCHITECTURAL DIGEST, P.O. Box 2415, Boulder, Colorado 80302.



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LETTERS FROM READERS

The Editors invite your comments, suggestions, and/or criticisms. Address: Letters, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, California 90036.

I am a neighbor of Mr. Capote's; he doesn't really know me, but I am writing to tell you what a wonderful story you did about him. I've always wanted to see the interior of his house and your photos were lovely. I've enjoyed your magazine for a number of years, and the inclusion of such interesting celebrities of late is a nice touch.

Sara Tiego
Wainscott, New York

Your cover picture and article of the Truman Capote house in the January/February 1976 issue intrigues me. For the records, I wish to give you the following information: Capote purchased the house from me and did not have it built by a man now dead. The fact of the matter is that the builder is still active and available.

Walter L. Dessauer
Water Mill, New York

I've meant for a very long time to write and let you know how impressed I've been by the response to my piece on doll houses in *Architectural Digest* (November/December 1975). Friends and acquaintances from all walks of life have seen it and commented. I had no idea you had such a large circulation and, especially, such a diversified one.

Flora Gill Jacobs
Washington, D.C.

I was delighted to see the special feature article showing my trompe l'oeil table in your March/April edition. I wish to compliment you on the handsome layout.

Piero Fornasetti
Milano, Italy

Obviously your magazine is an unexcelled showcase for interior designers and exquisite furnishings. However, there are those of us who do not feel compelled to fill almost every square foot of space with something, regardless of how unique it may be. I would indeed appreciate having more of the "elegance of open space."

Marshall R. Ritchie
Seattle, Washington

Cheers for you, to rise above the "In" décor, to vault the trends and show work whose only criterion is beauty.

John B. Samualson
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PEOPLE ARE THE ISSUE

Pauline de Rothschild was one of the most influential people of our time. Her name was synonymous with style. Her touch was magic. We talked with the baroness only two days before she died. She and Philippe de Rothschild drove from the Santa Barbara Biltmore, where they were staying, to Los Angeles to attend the West Coast premiere of John Butler's ballet, Medea, *for the American Ballet Theater. After the performance we had tea with the baron and baroness, Mr. Butler, Beverly Jackson and New York designer Mel Dwork. Pauline de Rothschild remarked, "Your magazine has revolutionized interior design." It was a great compliment from a great lady—a lady who made living an art.*



Paige Rense
Editor-in-Chief

Primitive Sophistication
By Allen Carter

Architect Marco Aldaco looks much younger than his forty-two years. When he met Mr. and Mrs. Aristotle Onassis a few years ago to discuss an Acapulco house for them, Jackie Onassis exclaimed: "But he's just a *boy!*" Señor Aldaco cheerfully suggests that perhaps his youth is preserved in spirits. When he was interviewed by Allen Carter, our man in Mexico, his last words on Carter's tape were *"Muy buena tequila."* *See page 44.*



ALLEN CARTER

Aldaco

Architectural Digest Visits: Julia Child

What does a famed lady of culinary arts do when she's not in the kitchen? We thought it would be fascinating to find out by visiting Julia Child. We discovered that she lives in the same way that she cooks: with enthusiasm, humor and fun. Her house is filled with joys: paintings, carvings, books and music. And who better, we thought, to write the article, than Julia Child herself? She consented; we present the results, with brio. *See page 52.*



Child

Poetic Pastels
By David Halliday

Mr. Britt and his wife, Julie, are fast-moving components of the New York social scene. In summer they commute between a Baroque townhouse in Manhattan and a country home in East Hampton, where their parties are reminiscent of the twenties. Their pastimes may be frivolous, but when Thomas Britt is at work he is regarded as one of the best designers in the country. *See page 64.*



Britt

Comfort and Creative Living
By Suzanne Morrow



Lewis

Mrs. Lewis's own home, shown in the January/February 1976 issue of *Architectural Digest*, was a most talked-about feature. In this issue we see her work for singer Joni Mitchell. Busy with her successful Los Angeles showroom, J. Robert Scott, Sally Sirkin Lewis accepts only clients that she feels will understand her work. Miss Mitchell, although candidly wary of decorators, liked designer Lewis's ideas. We concur heartily. *See page 72.*

The Duke Gardens
By Valentine Lawford



Duke Gardens

One of the reasons the Duke Gardens are so enchantingly beautiful is that Doris Duke gives them personal attention. She travels in search of plants, supervises the planting cycle, and oversees current maintenance problems. The eleven luxuriously planted greenhouses, each portraying gardens of other eras or places, are kept in full bloom and perfection. Our photographer Richard Champion has captured them with poetic beauty. *See page 78.*

Le Style Contemporain
By Susan Heller Anderson



Catroux

We have wanted to show the work of François Catroux for years. Our letter reached the Paris-based international designer shortly after he had completed major decorating changes in his own apartment; and an appointment was promptly made for talented Pascal Hinous to do the photography. We hope this story is but the first of many featuring the work of M. Catroux, often referred to as the Cartier of design. *See page 86.*

The Masterful Touch
By Peter Carlsen



Hadley

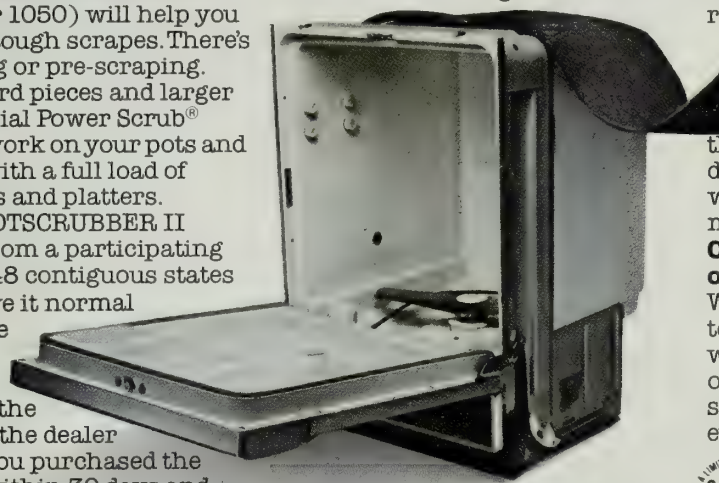
This is the second showing (the first: March/April 1975) of Albert Hadley's work in *Architectural Digest*. As a designer, he is one of the finest. As a person, he is one of the most liked and respected in the design world. When we visited Mr. Hadley he was full of enthusiasm for his new country house. "My ideas about scale, texture and color remain constant, so I plan to reuse what I have." That's the kind of consistency we feel is the hallmark of a successful designer. *See page 92.*

continued on page 16

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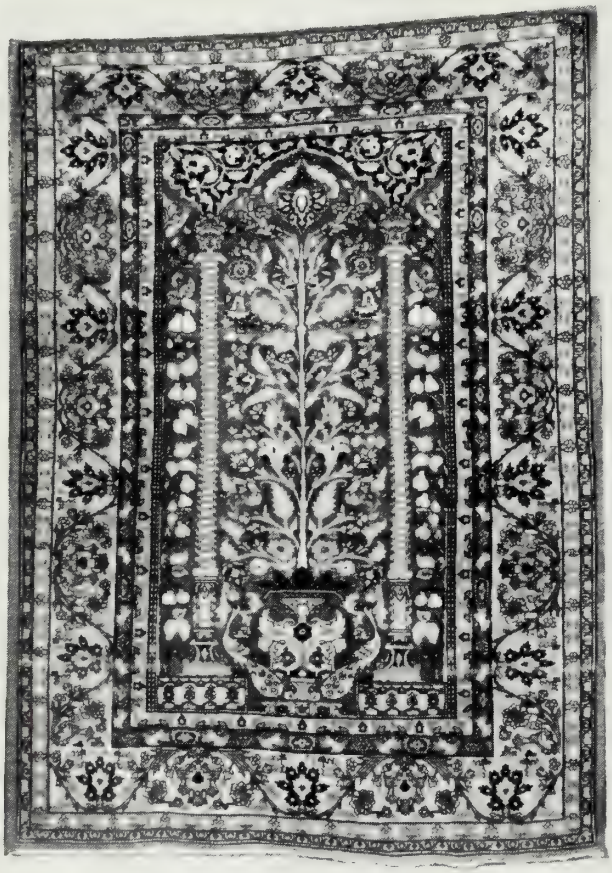


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PEOPLE ARE THE ISSUE

continued from page 12

A Triumph of Space
By Sam Burchell

It was after seeing Harold Broderick's work in *Architectural Digest* (recently, September/October 1975) that the owners of a house in Rancho Santa Fe called him. Their residence, high-ceilinged, spacious, with massive architectural details, needed a designer whose talents included creating warm and inviting living areas for two or twenty. Mr. Broderick, president of Arthur Elrod Associates, achieved this and more. *See page 98.*


ELLEN GRAHAM

Broderick

Updating a Twenties Penthouse
By Bess Winakor

When we visited Chicago several months ago we spent the better part of a day with Richard Himmel, whose new office showroom is one of the most exciting spaces we've seen. We also think the Chicago penthouse he designed for a couple is an interesting space. After thirty years as an interior designer Mr. Himmel has retained common sense—and humor. Somehow he also finds time for a second career as a novelist. *See page 104.*



Himmel

Summer at the Beach
By John Loring

It is always interesting to see a designer's own home, and although Michael de Santis sold his Long Island Beach house, the new owners have kept everything exactly as the designer left it, including the dinner plates—an unspoken tribute to a most comfortable house and a talented designer. This is the second time we have shown the work of Michael de Santis (the first, January/February 1976), and we again applaud his straightforward approach. *See page 114.*



de Santis

Kilvert's Parsonage
By Elizabeth Dickson

Designer David Vicary counts among his many clients the queen of England, the Queen Mother, Lord Harlech and Peter Sellers. When Derry Moore, our contributing editor in London, told us David Vicary's country house was an eighteenth-century parsonage, we were intrigued. His visual sense and his enthusiasm give the house, which could have become austere in the hands of a lesser designer, a rare spirit of excitement. *See page 122.* □



Vicary

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Drawing by Mary Perth

GUEST SPEAKER

A Masque of Ostentation
By T. H. Robsjohn-Gibbings

LISTEN MY CHILDREN and you will hear the voice of one lone woman speak the truth, blast interior design off the map and become immortal. She was asked by her decorator, "Which period do you want?" And with the impact of splitting plutonium she replied, "I want my friends should faint dead away—period."

Stately Homes

Those nine explicit words unmask the true motivation behind every stately home, château, schloss and villa in Europe. That the world should keel over from the impact of sumptuous ostentation is the very heart of aristocratic ambition, and not until the bourgeois built industrial empires—instead of stately homes—did ostentation boomerang and the aristocracy go down on *their* knees. Today we have the spectacle of multinational corporation buildings trying to make each other faint dead away. And so it will always go. Always.

But be calm. If interior design is now a sort of aristocratic hangover, can you wonder the media shudder that the awful truth might leak out? Billing and cooing about gracious living, did the magazines ever say in headlines, "Our Living Room Cried for Surgery/So Did Our Friends"? Did editorials ever say, "Make Friends Faint Dead Away/*Tête de Nègre* as a Killer"? Or, "Her Friends Pass Out Screaming/So Can Yours"? You bet they didn't. One word leaking out about the sordid secret behind certain interior design, and editors all over the world are liable to faint dead away.

Alternatives

Wait. Before you go home for a shower and snooze to clear your mind of deplorable Old World contamination, consider the alternative to the endless scramble for ostentation. Here it is. No compulsion from state, society or fashion can force a living soul to be other than himself inside the one toehold he has on this planet—his home. But in equipping a house, every individual choice, regardless of money or effort, will reveal completely the likeness of the inhabitants. Do, for God's sake, stop quaking. This all-revealing factor cannot be evaded, cheated or bought off by ostentation. Fashionable and period imitations only reveal that the inhabitants are pretentious, addlepated and devoid of imagination, which they *hope to conceal.* There now! Do we face this reality, abide by it, make our household image true and worthy of ourselves—or rig it up with a mask of misbelief and futile evasion? What do we do?

Of course, there are dangers. Who doesn't understand the risks of awakening and scaring the wits out of

continued on page 22

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GUEST SPEAKER

continued from page 20

householders hypnotized for decades by interior design Svengalis? Did they wake up Lady Macbeth? Nobody wants hostesses with "multiple identity" becoming schizophrenic wrecks with friends bolting back like scared rabbits to Meissen sconces and *tête de nègre.*

Nevertheless, time is running out. Faint-dead-away décor is getting shaky at the knees. Already hostesses—waiting for the kill with shrunken heads as living room garniture, "iron maidens" in the vestibule and Madame de Pompadour's *niche à chien* in the library—are about to fall flat on *their* faces. Is this what Eleanor Clark, writing of history, called "the delicate, ghastly moment of the turn"? Will homemakers driven to madness burst out of living rooms with banners aloft: "Self-image, Come Home"?

FAINT-DEAD-AWAY DECOR IS GETTING SHAKY AT THE KNEES.

Will there be war? Will there be doubts? Will there be defectors? Will bastions of chic go up in fluff? Will dowagers take to the hills? Will liberated hostesses pounding on walls yell, "Listen, you lath-and-plaster faker, from now on look like *me!*" And one crack about friends fainting dead away because you look like Lee Radziwill or Diana Vreeland, and you're through.

A girl, chattering about nymphomaniacal daydreams on psychiatric couches, would rush home, install Turkish corners and leer out of the window with a rose in her teeth. Matriarchs, subduing families and lacerating friends with bullwhip and boiserie, would hang up the gorgon's head. Henpecked widowers would record their decimated lives with illustrations of the Via Dolorosa. Milquetoast males—hidden by machismo, marlin snouts, lion heads and brahma bull skins—would change to skirted tables, potpourri bowls and quiet evenings doing petit point. A Jet Set Jezebel, told her abstract paintings are sexless, would give her art dealer a sock in the eye. And tenants, moving into vacated apartments and falling over Belle Epoque carousel swans, would turn back.

No Surrender

Does it all sound chaotic? Should *we* turn back and surrender our homes for the kill-'em-dead decorating mafia to paste *their* image on? Never! Remember, Lot's wife tried turning back—and ended up marinated.

So get out there behind the band. Away with fears, doubts and quaking timidity. If Thomas Jefferson illuminated the walls of Monticello with his likeness, we must follow, equally confident and stalwart. So stake *your* claim for household freedom on this, the American Bicentennial birthday party. Away! □

Known as "the most literate designer extant," T. H. Robsjohn-Gibbings is famous for his witty and provocative books. He divides his time now between Athens and a Greek island, designing and/or writing.



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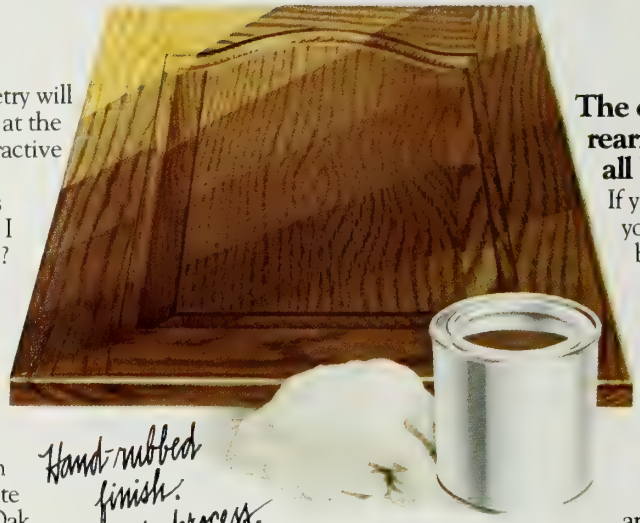
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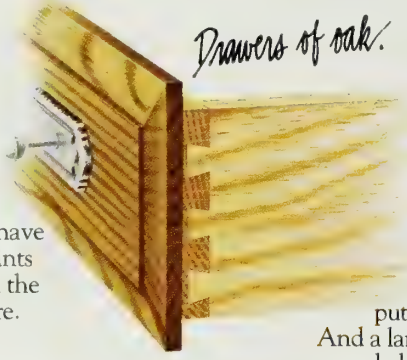


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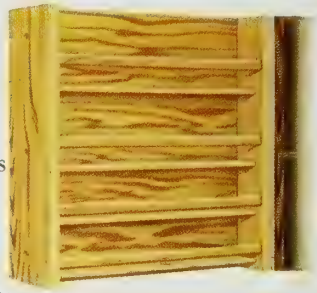
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Along with these and many other storage options, you get adjustable shelves in upper and lower cabinets. And the upper cabinets are deeper than other makes—a full 13 inches (to hold large serving platters and oversize dinner plates laid flat).

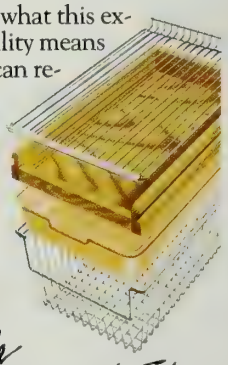


Swing-out spice rack.

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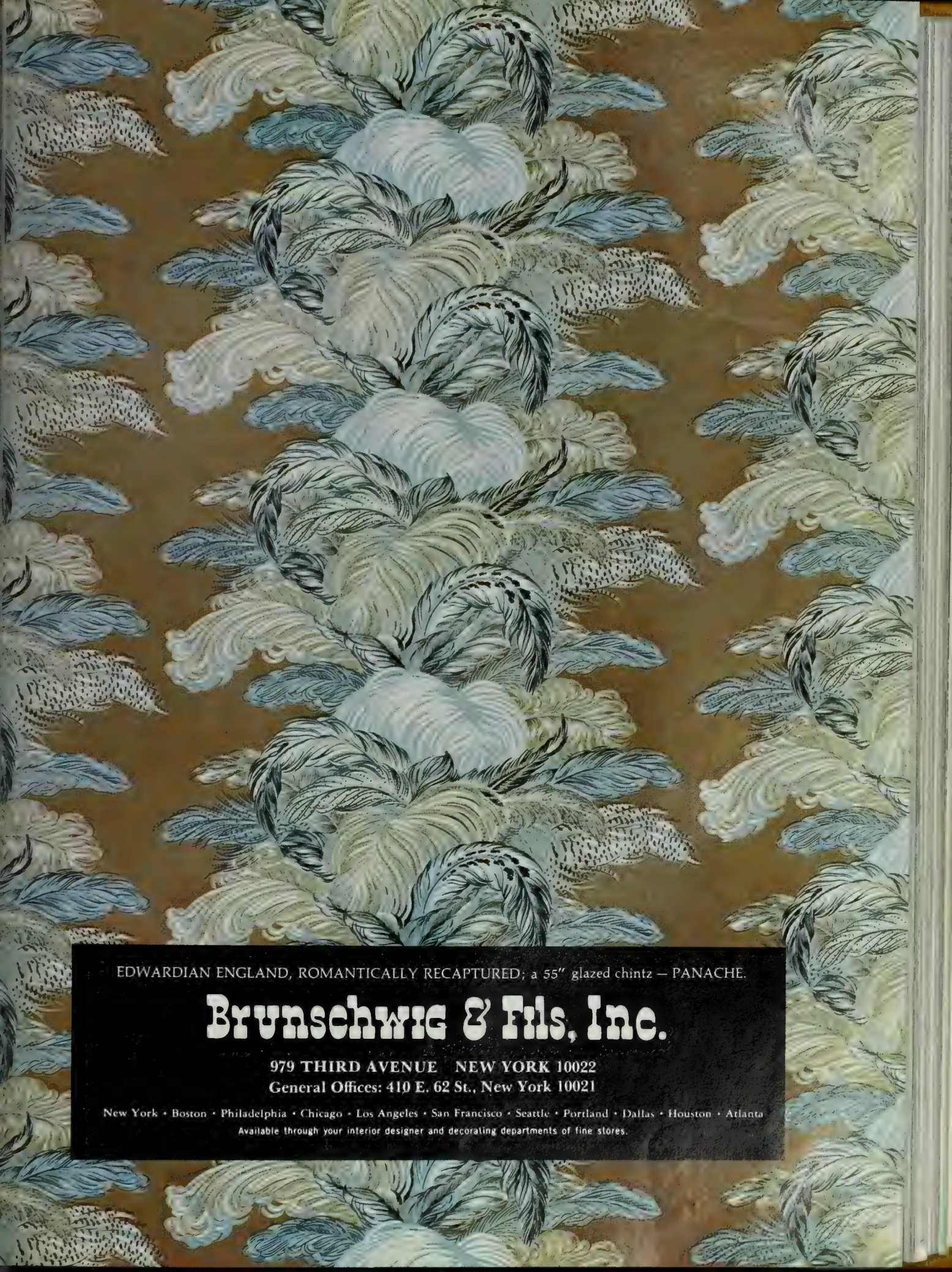
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RUSSELL LYNES OBSERVES

The Question of Drawings

A YOUNG MAN who was servicing my car recently noticed through the window on the ledge behind the rear seat a stack of books, on top of which was a catalog of *Drawings of the 15th and 16th Centuries,* an exhibition from Cologne that traveled for several years around America. On the cover was a Dürer of St. Catherine. The young man said to me, "They sure could draw in those days. None of this junk we get now." I was surprised that he had noticed at all. It was an unusual experience.

At the Art Students League, where I was speaking a few days before, a young artist in his early thirties said to me—apropos of abstract and conceptual drawings—"I think the dealers peddle this stuff to impress the folks in the Midwest and make them feel up-to-date."

The Artist's Opinion

Also at the League I talked with Minna Citron, who has been around for a long while; she is eighty this year and is being given four exhibitions in celebration of this fact. She has been a "social realist," an Abstractionist, and a putter-together of "found objects" as sculpture.

"I'm digging out the drawings I made in the 1930s," she said. "There's a demand for them again."

These three statements do not add up to a new kind of Philistinism, I hope, and they do not denote a throwback. But they do suggest to me that drawings have an enchantment, that they speak in an intimate language very nearly universal—a visual Esperanto or *lingua franca.*

The fascination of drawings and their delight is to be found in the middle of these two observations about what is important in a work of art—visual or literary.

Revival of Interest

Unless I misread the signs and portents, there is a renewed interest in drawings. Not only are there exhibitions in major museums, but the revival of interest in realism has brought drawings out of artists' and dealers' cupboards where they have been stored since the 1940s and the 1950s. There was a market for drawings then, and they were inexpensive. Prints were, by and large, out of fashion with young collectors, whereas drawings were affordable and had an intimate quality and immediacy that prints did not—and do not—seem to have. During the Depression of the 1930s the W.P.A. government arts program spurred a revival of interest in printmaking and with it a burst of brilliant experimentation.

Some curious and interesting things have happened to drawings in recent years. In many cases they have stopped being drawings in the sense that they were once studies or trial runs or experiments or stepping-stones on

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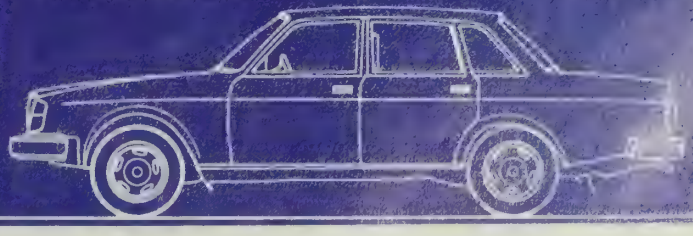
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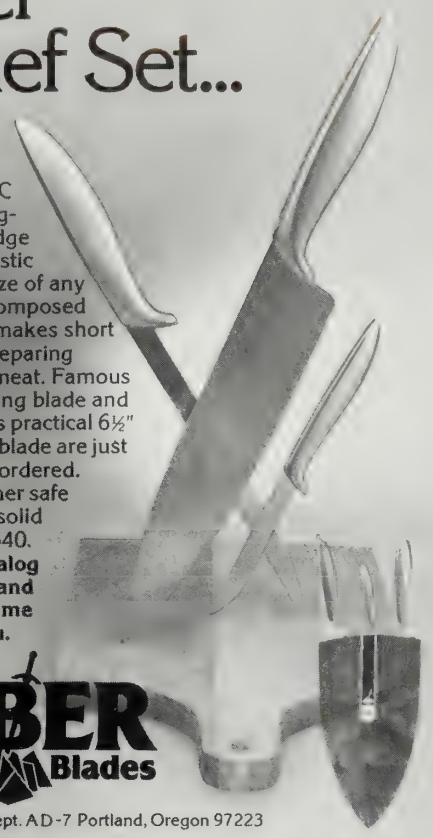


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RUSSELL LYNES OBSERVES

continued from page 26

the way to a "finished" work of art—a painting, a piece of sculpture, an etching, a woodcut, an engraving, or drypoint. They were, in a sense, manuscript—often first drafts—spontaneous and begging for refinement, cryptic messages later to become statements, notes of observations or ideas possibly worth exploring. Perhaps most importantly they were records of natural phenomena (a tree, a languid woman, a leaping child, a disembodied hand) added to the visual vocabulary of the artist, a primer of aesthetic recipes, or a cabinet of basic spices, perhaps, for adding zest to future banquets on canvas. The richness of material is endless.

DRAWINGS ARE THE INNER DIALOGUE BETWEEN THE ARTIST AND HIS WORK.

Now drawing has increasingly become an end in itself, though the drawing as finished picture dates back to the late Renaissance. The contemporary drawings I have recently seen exhibited were not on their way to anywhere. They were destinations achieved. They were finished works of art, and at both the "Three Avant-Garde Generations" at the Guggenheim Museum and "Drawing Now" at the Museum of Modern Art I had the impression I'd gone to the wrong shows. These were not drawing shows but picture shows.

Obviously the line between drawing and painting—in museums, if not in artists' studios—has become indistinct to the point of disappearance. I regret this, as I believe that there is a rare quality of immediacy about drawings.

Inner Dialogue

A great many of the most beautiful drawings come casually or carefully from the pencils and chalk and pens of painters and sculptors. The drawings we see are those an artist thinks are worth saving, some for his private purposes, some for public inspection. They are the correspondence between himself and the ends he hopes to achieve. They are the sometimes sly, sometimes solemn, sometimes witty, sometimes devastating asides in what it has become fashionable to call the inner dialogue between the artist and his work.

When drawings lose that quality of the artist talking to himself, poking around in his own experience—sometimes with the speed of carelessness and sometimes with the care of dissection—trying to make sense of the external world that he observes and reconcile it with the internal world that is his special vision, they become "show" pieces. It is then that the pleasure of intimacy vanishes, and only rarely does the alternate pleasure of awe in the presence of genius replace it. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.

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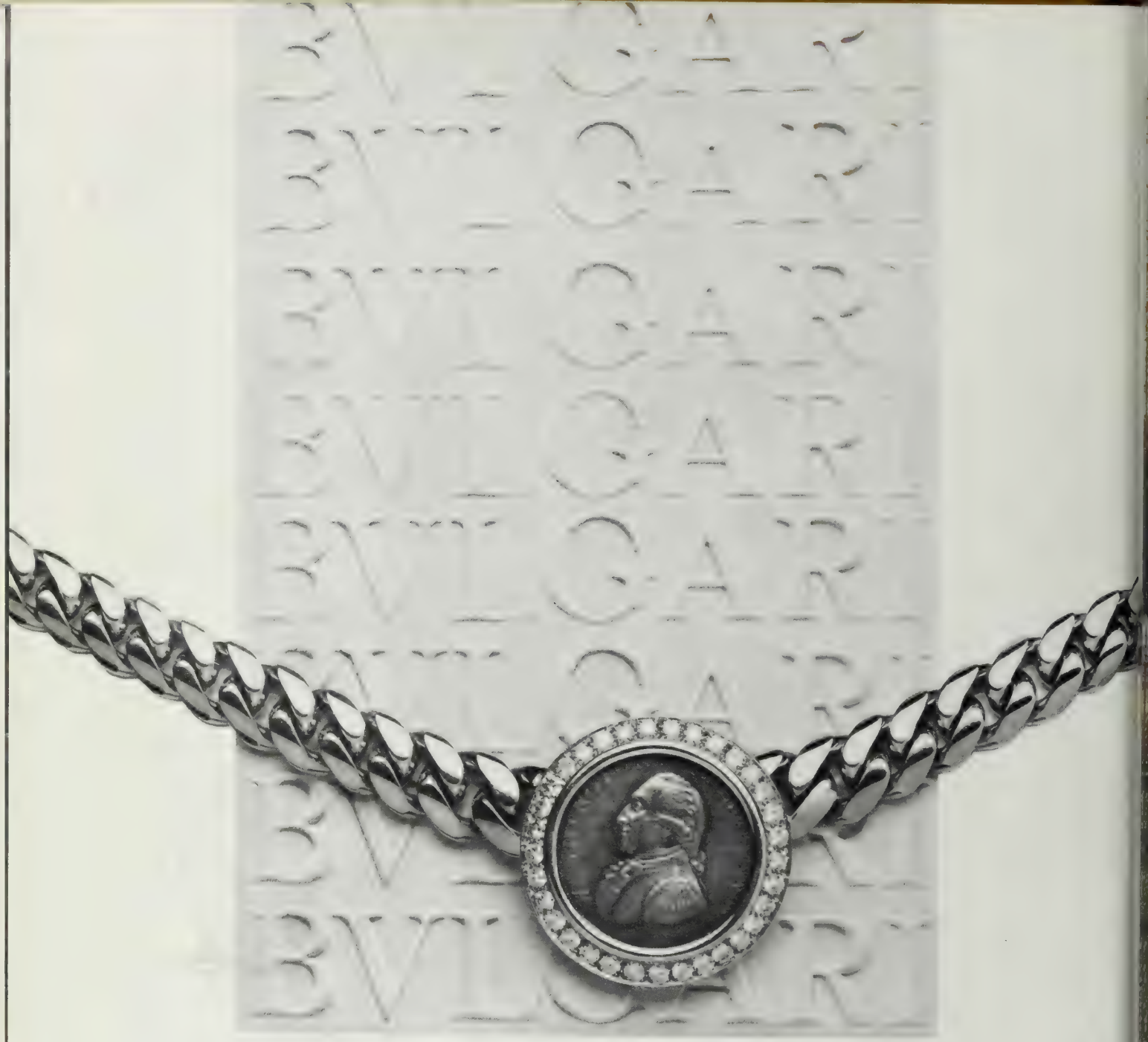
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DESIGN DIALOGUE

An Interview with Mark Hampton
By Rosemary Kent

HE IS ONE of those New York decorators whose clientele turn into friends. They know and trust his impeccable taste and originality. Lavish in his attention to detail and life style, Mark Hampton has firm and definite ideas about how a house or apartment should look.

Now he has decided to go it alone. After an enormously successful six and a half years as an associate of McMillen, Mr. Hampton has opened his own firm—a decision that has been pending for some time.

"Friends were always encouraging me to start a business," he says. "I thought about doing it on and off until I finally realized I wanted my own place. My partner Joan Tobin—a great friend—was influential, too. But maybe turning thirty-five had something more to do with it!"

On His Own

A man with a charming, gentle manner but with uncompromising ideas about interior decoration, Mark Hampton will work out of his new offices on East 65th Street near *The Mayfair House,* where people can come for expert design advice from him or his two assistants.

Depending on whose household you're talking about, Mark Hampton is a household word. People who dote on privacy dote on him. People who collect beautiful objects and have vast art collections dote on him, too.

"I love the challenge of working with people who collect lovely things," he explains. "Books, old carpets, furniture, art. Great rooms belong to people with style."

His leave-taking from McMillen, where he acquired much of his perfectionism, was a smooth one, blessed by the firm's fabled doyenne, Mrs. Archibald Brown.

Mrs. Brown's Legacy

"She is truly one of the great people, a legend in the business," says Mark Hampton. "I value her friendship so much. When I left she wished me great luck, because she takes great interest in everyone."

In addition to fond memories and a few faithful clients, Mr. Hampton took with him what he calls "McMillen's point of view of enduring taste." "It's the classic interpretation of good design," he says. "The lasting quality—like a Chanel suit. Who's ever going to say that Chanel has gone out of style? Good classical design endures."

He prefers to be called, quite simply, a decorator. "We're lucky we aren't called upholsterers!" he laughs, exercising his clean wit and humor about his profession. "Decorators are house people. We love good soaps, sheets, things that make a house attractive. Not just the furniture or fabrics—but the accessories that help a house become elegant. I'm very interested in all aspects of housekeeping, but then I'm terribly domesticated, a real homebody. I love to cook, garden, mow the grass."

It is this intense personal involvement with his own homelife, shared with his wife and two children, Mark Hampton immediately transmits. It's a generous specialty of his that comes easily: "Because I give great care and concern to other people's houses. All my life is wrapped up in my work. And what I give my clientele, in the way of extras, is my total interest."

He does not necessarily care for the "total freehand policy" that so many others in the interior design field insist upon: "I love people with individual taste and interests. Nothing is more boring than to work with people who let you have carte blanche. I don't want to work for someone who goes off for a year and leaves everything to me. It's no fun. What interests and amuses me is the homeowner with a mind of his own."

"I'D RATHER WORK WITH IDEA-ORIENTED PEOPLE AND GIVE THEM THEIR OWN LOOK."

Characteristic of the Mark Hampton style is his use of geometrically patterned carpets in bright colors. Another is his bold use of scale, both with fabrics and with furniture. He usually mixes the old and the new, brings warmth to rooms filled with huge canvases, and sometimes adapts antiques to a modern use. Yet, he is the first to say that he doesn't have an "identifiable" look.

"A room should look great," he explains, "and reflect the owner, at the same time. An ideal room walks off with the people. I'm really not into this labeling of things, designs or objects. Like the Parsons table; who cares what its name is if it looks good? I'd rather work with idea-oriented people and give them their own look."

New Projects

Off to Fort Worth to supervise a new project, he is involved in several new assignments at the moment, in addition to setting up his new office. His prodigious talent is obviously working double time these days. He's doing a Philadelphia apartment, "very modern with huge terraces that overlook the Delaware River," a house in Ft. Worth and three apartments in New York that he's turning into one massive space arrangement.

"Nothing really changes," he says. "You always have responsibilities in design work, whether you are working for yourself or anyone else. I don't mean to sound like Harry Truman or Billy Graham, but if things go wrong, it's the decorator's responsibility to fix them.

"Decorators are dealing with enormous details in an abstract way. The role of the decorator is to make sure that everything comes out the way it is supposed to. What concerns me the most is seeing it through as professionally as possible." □

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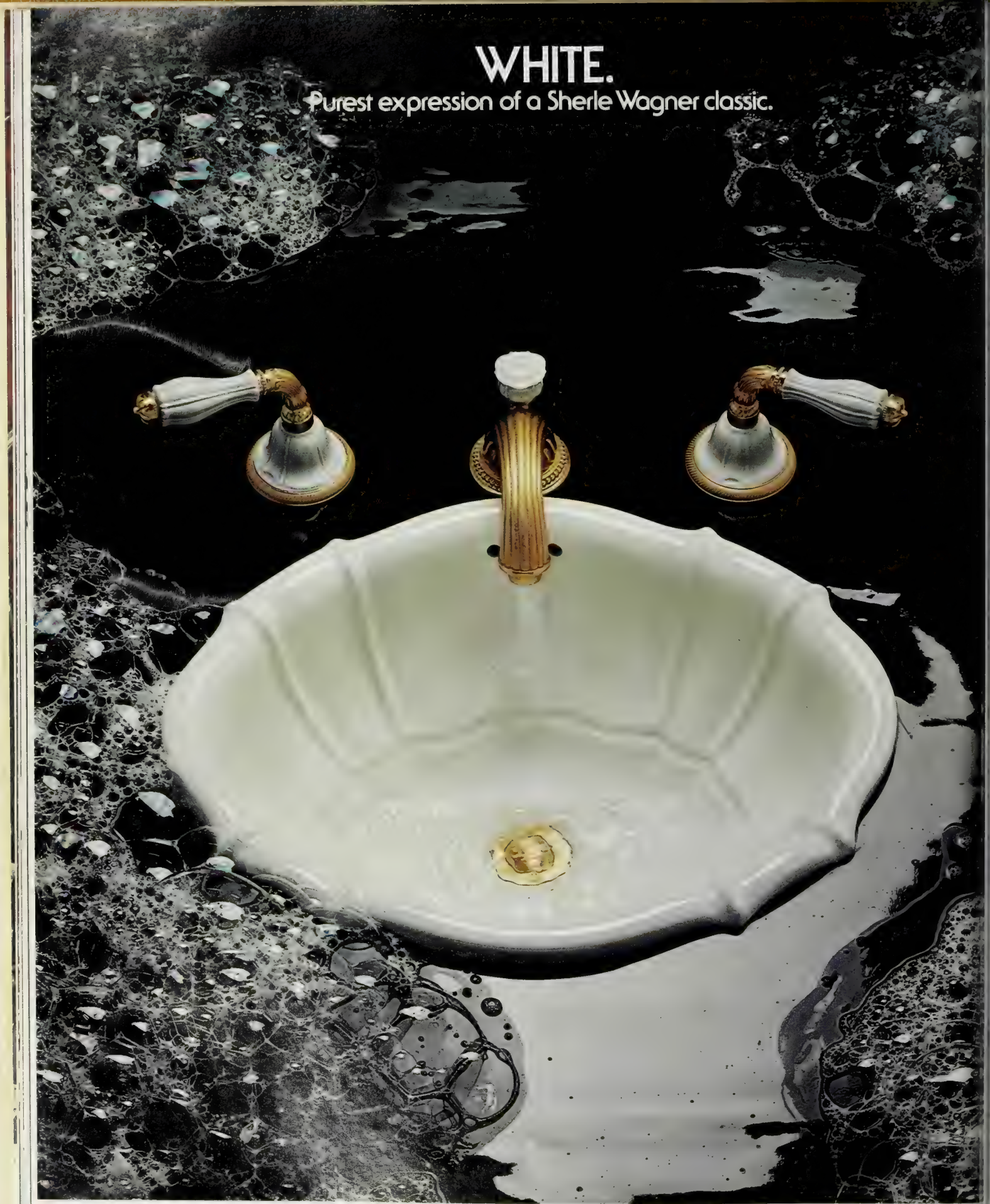


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INTERNATIONAL ART MARKET

The Late Mr. Rosensaft's Midas Hoard

By Howard L. Katzander

WHEN THE ROLL IS CALLED on great collectors of our time the name of Josef Rosensaft will surely rank high, as it would on any comparable list of great survivors. Mr. Rosensaft was one of that rare breed who emerged from the Nazi holocaust and went on from Ground Zero to build an immense fortune and an outstanding collection of Impressionist and Post-Impressionist paintings. The collection recently sold at Sotheby Parke Bernet's Madison Avenue galleries for more than five million dollars.

A Fortune Established

Mr. Rosensaft touched all the bases on his way to the luxurious New York home he occupied until his death in London from a heart attack last September. He escaped once from Auschwitz, was recaptured and sent to Bergen-Belsen where he met the woman who became his wife. On the hegira that led to New York he paused in Switzerland, where it is believed the basis of his fortune was established through dealings in foreign currencies.

He was lavish in his philanthropies and devoted much of his energies to helping his fellow sufferers who had survived the war. The wealth he built from real estate and foreign currency speculation he shared liberally.

In the throng that poured into the salesrooms and galleries of Sotheby Parke Bernet for the evening sale were many distinguished collectors, dealers from all over Europe and celebrities such as Johnny Carson and Andy Warhol. But there was also an unseen presence—a distinguished roster of international banks and factors who held liens on all the works in the sale.

The Bankers Watch

Was it, perhaps, the loan officer of First National City Bank who led the spontaneous outburst of applause and cheers when the Gauguin *Nature Morte à l'Estampe Japonaise* soared to a record $1,400,000, topping the high estimate of $1.2 million? Or the man in the third row of the balcony with the brace of fine-point auditors' pens in his breast pocket, in whose eyes one could almost see the lines of computer numbers carrying the running total to $6,628,000, unaware that ten of the works, worth more than $1 million, had been bought in?

Whatever the source of his wealth and the state of his balance sheet at the hour of his death, the works in the sale were a tribute to his exquisite taste. The Gauguin was a celebrated work that adorned the jacket of John Rewald's definitive book on the Post-Impressionists, with a vase of flowers and [illegible] in the form of a man's head, identical to the sculpture Gauguin gave Emile Bernard's sister—which the artist signed as himself, *Gauguin le Sauvage*. It had come from the Acquavella Galleries, and there was a report that a substantial part of the bill for the Gauguin, as well as for several other paintings in the sale, was unpaid.

A Monet of yellow irises brought $130,000. A Rouault called *Trio (Cirque)*, painted in 1938, sold for $280,000—a record for the artist, well above the high estimate range of $160,000 to $220,000. Another Monet, *L'Eglise de Vernon*, brought $310,000, and Renoir's portrait of Cézanne, also acquired from the Acquavella Galleries, brought $230,000. Renoir's portrait titled *L'Eté*, a study of Aline Charigot, who later became the artist's wife, sold for $270,000. A portrait by Kees van Dongen, *Trinidad Fernandez*, brought a record price of $160,000.

THE WORKS IN THE SALE WERE A TRIBUTE TO HIS EXQUISITE TASTE.

There were important works by Pissarro, among them *La Mère Jolly* for $200,000 and *Prairies à Eragny*, for $170,000, and exceptional works by Sisley—including *Les Dernières Feuilles d'Automne*, which brought $170,000.

We wrote in these columns recently of the joys that can come from commissioning an edition of sculptures in reduced size as gifts for dear friends. Mr. Rosensaft went us all one better. One can only speculate on the impulse that led him in 1974—when his financial situation was undoubtedly precarious—to commission nine reduced-size sculptures in editions of twelve by British artists. What made this commission stand out was that the sculptures were cast in 18-karat gold.

A Matter of Gold

These little gold sculptures posed a problem for the experts at Sotheby Parke Bernet. How does one value a piece six inches high containing 48 ounces of 18-karat gold? One goes back, of course, to melt value as a starter. What is the gold itself worth, melted down into ingots?

At the time the estimates were made, 18-karat gold had a value on the market of $105 a troy ounce. Together, the nine pieces weighed 532 ounces. That established the bottom value in the estimates. Together the pieces were valued for their gold content at $54,500. The artistic value accounted in the estimates for another $9,000, putting the gross estimate at $54,500 to $63,500.

Pieces by Barbara Hepworth and Lynn Chadwick, as well as a sculpture of the dancer Nureyev by Enzo Plazzotta, brought the highest prices. The Hepworth, weighing 48 ounces, sold for $13,500, the two sculptures by Lynn Chadwick bringing $12,500 and $8,000. The Nureyev and a work by Elizabeth Frink, of a horse, brought the high of the group at $13,000 each. Together these nine pieces grossed $83,000—an indication that fine art can often be worth more than its weight in gold. □

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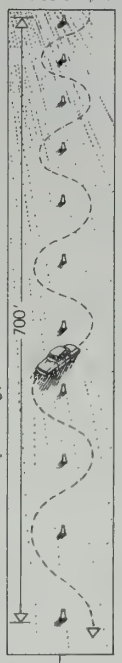
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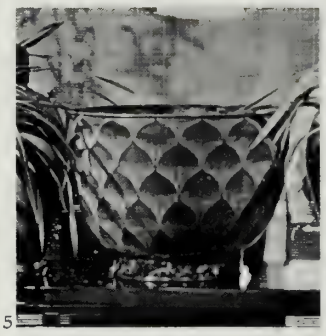
Focus for the connoisseur: a detailed description of notable art and antiques selected from the interiors featured in this issue.

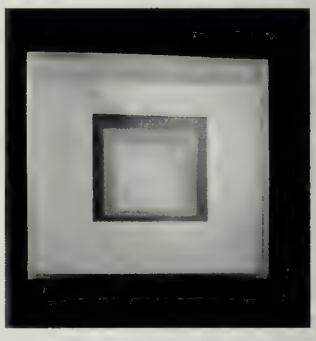

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1. This tortoiseshell-bordered mirror is an example of quillwork, a decorative homecraft hobby of the well-to-do during the sixteenth and seventeenth centuries. Paper, which was costly at the time, was cut into small strips, twisted into tiny spirals the size of cut quills, then glued to a background of wood, silk or paper. *See page 59.*

2. Joseph Blackburn was among America's best-known eighteenth-century portraitists. Presumably born and trained in England, he came to Boston in 1754, following a stay in Bermuda. He worked in Boston for six years, then in Portsmouth, New Hampshire. Approximately 100 portraits are attributed to him, primarily depicting the wealthy citizens of those two cities. *See page 60.*

3. Lamps such as this floor model were creations of the American designer and craftsman Louis Comfort Tiffany (1848–1933). His stylized Art Nouveau designs, such as the bronze leaves at the base and the floral border of the glass dome, were conceived as one organic unit and incorporated into the shape of an object. *See page 77.*

4. When it was discovered that the world was round, the mythological god Atlas came to be represented in art holding a terrestrial globe, as in this eighteenth-century Italian gilded bronze statue. In Greek mythology, Atlas, son of a Titan, joined the Titans in their unsuccessful war with Zeus. The victorious Zeus then punished Atlas by forcing him to support the heavens. Thus Atlas remained until science changed his image. *See page 86.*

5. This seventeenth-century Imperial Chinese cloisonné bowl is notable for its purity of form, decorative simplicity and subtle coloring, rare in a piece of this size. The Chinese termed cloisonné "Arabian ware" because the process of enameling was introduced to them by the Persians. Imperial pieces, those produced in the palace workshops, were the best examples of quality. *See page 88.*

6. Josef Albers, the naturalized American painter, graphic artist, designer and educator, who died in March 1976, at the age of 79, had been concerned with spatial illusions and color relationships. In his most important work, *Homage to the Square,* to which this piece belongs, Albers created art that rejected accidental efforts and minimized emotional factors. *See page 89.*

7. Prized by collectors of Folk Art, animal carvings such as this early-nineteenth-century giraffe were originally part of antique carousels. The exotic forms reflected the knowledge and ideas of their sculptors, many of whom were ships' carvers whose trade had diminished. Carousels originated in the seventeenth century. *See page 92.*

8. In the early 1950s, New York artist Larry Rivers combined the detailed pictorial clichés such as *Washington Crossing the Delaware* with the vigor of Action Painting. Through contrast, Rivers made a statement on the nature of painting and on the sentimental approach to heroism. In *French Money I* he gives us a satirical look at the liquid-eyed Napoleon of the French 100-franc note. *See page 104.* □

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Primitive Sophistication on the Costa de Careyes

The Eye of the Artist

ARCHITECT MARCO ALDACO is a Yaqui Indian from northern Mexico who builds houses in a manner many would consider primitive—with results that are nothing less than spectacular. He builds without plans and has only contempt for standard architectural methods and approaches.

Unorthodox, perhaps, but this intense independence has brought to Marco Aldaco such people as Aristotle and Jacqueline Onassis, Gloria Guinness, and Antenor Patino.

And for Gian Franco Brignone, he built this lovely house on the Pacific coast of Mexico. It is the pacesetter for a resort complex of over fifty villas and a dozen hotels that the owner and his associates will spread thinly over 2,500 acres and seven miles of rugged coastline at Costa de Careyes.

"The error of today's architects," says Marco Aldaco, "is that they work in offices with T-squares. They might as well be working in factories. They plan houses as if they were making the same Ford car over and over.

"Architecture, for me, is not an industry. I don't draw plans. I don't have a T-square or ruler. I do everything with my feet and my hands and my head. I suppose I am like a sculptor who makes a sketch of what he wants to do. But he doesn't hand the sketch to some worker and say, 'Make this statue.' No! I make a thousand sketches for a house, but I do *not* make plans. When we begin to build, I take off my shirt and get my hands dirty and work along with my men."

Gian Franco Brignone, an international banker and real estate developer, wanted to provide Señor Aldaco with a detailed topographical







LEFT: A serene, reflective swimming pool borders the bedroom wing and the thatched pavilion for living and dining. Coconut palm trees entwined by rubber plants support the conical *palapa*. RIGHT ABOVE: The residence perches on a promontory of the lush Costa de Careyes with a view of the sea from every window. RIGHT: Mexican straw figures welcome visitors to the Entrance Patio.

ARCHITECTURE BY MARCO ALDACO
PHOTOGRAPHY AND TEXT BY ALLEN CARTER



plan of the site, lying between Manzanillo and Puerto Vallarta.

"I didn't want it," says the architect. "I told him, 'I am not in New York in some office. I am here. With my own feet I will walk and measure the land.' "

For Marco Aldaco such is the beginning of the creation of a house as *una obra de arte,* and he describes the process eloquently: "I go alone to the land. I don't want anyone with me. I cannot build a preconceived house, and I must understand the land.

"I take off my shirt and feel the sun and walk all over the property. I feel the cold at night; I feel how the winds blow; I spend time with the land. I sit and eat and walk and sleep on the land. I go again and again.

"I see how the sun moves and the birds fly. I think about the history of the place and of the people. In this case the owner told me there were a certain number of square meters of land for the house, but he had not seen the stars at night. I spent time there, and I saw the stars and the distant

LEFT: Typical of all the masonry, a terrace retaining wall was handfashioned without molds. Landscaping includes bougainvillea, copa de oro, bamboo, palms and banana trees. BELOW: The pavilion and bedroom wing incorporate Señor Aldaco's philosophy: "A person is more tranquil in an environment of curves."





islands and, far away, a lighthouse. And I thought: The house must see this lighthouse, and I put a window in a bedroom to frame it."

Only after studying the land, the view, the climate, the history—the "entire cosmos of the place"—does Señor Aldaco consider the specific needs of the owner. Owners require a certain number of bedrooms and baths, a living room, space for dining.

"It is not important," says the architect. "It is simply a program that I obey. But it is so easy to resolve, so simple, that I think about it only for a moment. These problems are easily solved. The owner tells me what the house must include, but the important thing is the house itself."

He is quick to add: "The personality of the owner is very important. I am particular about my owners. I need someone who can help me—through

LEFT: The *palapa* shelters the indoor/outdoor Dining Loft and Living Space below. A large wooden table between the built-in sofas rests on a bed of pebbles inlaid to resemble a rug. BELOW: Views from the living and dining areas stretch past the terrace, the pool, and on to a limitless expanse of the Pacific Ocean. In the words of the architect, "The space doesn't know where it begins and ends."









his personality—build a great house. The owner must consider architecture a work of art. He is my collaborator."

Thus the ideal owner, in Marco Aldaco's view, lists brief requirements and then collaborates with the architect by leaving him alone. And, alone, he wrestles with the creation.

"I go for a long time without knowing what I am going to do," says the architect. "I suffer a lot. I don't sleep. I am in a bad humor. I fight with all my friends. I don't speak. I am angry, because I cannot make the house come to mind. I feel useless, and I am sad. But one day, while I'm shaving or playing golf or driving my car, I have



the intuition, the inspiration. I give birth. It's as if I were a computer. I feed the computer all this information about the land and the people, the area and its history, the owner and his specific needs. And then at last the computer says, *'This,* Marco.' And on that day I call my friends and apologize for the way I've behaved, and I promise we'll drink champagne because a new house is born."

Marco Aldaco then sketches his inspiration, working furiously to capture ideas before they escape. He makes hundreds of quick drawings—not plans, but rather sketches.

"Then I go back to the land again, with my little drawings and bags of lime," he says. "I draw the house on the ground with lines of lime. The land speaks, and it tells me where I have made errors: 'This doesn't fit, Marco. You've made a mistake.' "

Lines of lime sprinkled on the ground, then, are his only plans.

"But they are not plans made in an office miles away," he emphasizes. "They are made right on the land. An architect with a large office can be doing fifty houses at the same time, but he doesn't know his houses. He has an industry, a factory. I need to be completely in contact with the house. There, physically working. We are creating a work of art. It is different."

With no plans on paper, how does he proceed? "I mark with a stick where there will be a wall. I say very clearly to the worker, 'Look, this window is going to be as wide as your spread arms and the height of half your body. My workers understand.' "

Finished, the Brignone house is a precise statement of Marco Aldaco's architectural philosophy: "I consider



"I walk over the land, feel the sun, the cold at night, watch the birds fly..."

—Marco Aldaco

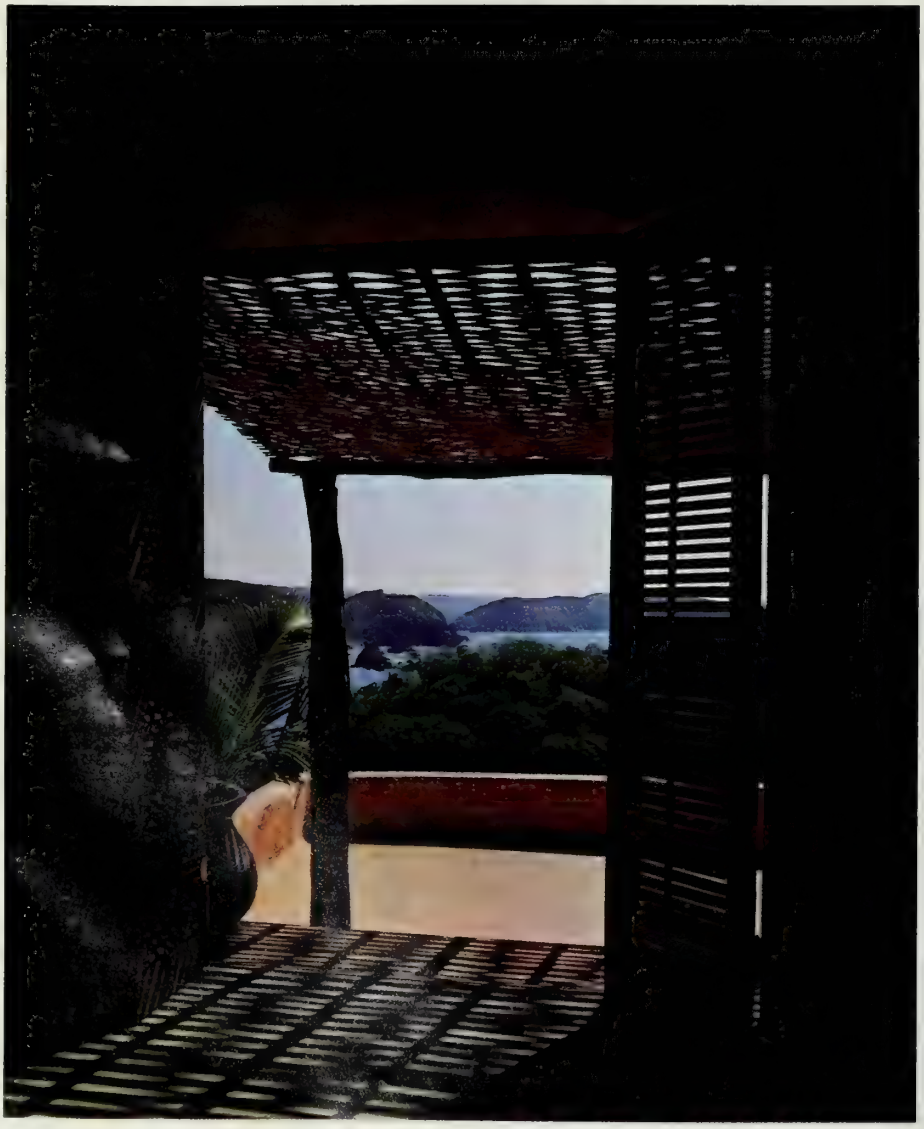


OPPOSITE ABOVE: The Bedroom Wing rises above luxuriant planting that incorporates cacti, low palms and *fuego de primavera.* A native vase marks the handfashioned and characteristically curved stairway to the wing. OPPOSITE BELOW: A window frames an ocean view behind a sunken triangular sofa in the Master Bedroom. The bed partially covers an architectural carpet of tile. ABOVE RIGHT: Pine shelves on either side of the platform bed in the Guest Room support Jorge Wilmot ceramics from Jalisco. BELOW RIGHT: A window in the Guest Bathroom captures a portion of the panoramic view as a framed picture.

architecture, fundamentally, as space expressed," he says. "The space in this house is continuous. Everything is curved. The space doesn't know where it begins and ends, and it is magnificent. I think corners in a house are knife blades; they are offensive. Corners serve no purpose, and they spell the end and beginning of space. Houses have corners and right angles



RIGHT: Bamboo latticework supported by the trunks of small palms shades the Lounge at the top of the residence. BELOW: A guest bedroom opens to a private terrace; a bamboo awning patterns the floor with shadows. FAR RIGHT: A thicket of palms, an island and a distant beach fill the spirit with wonder.







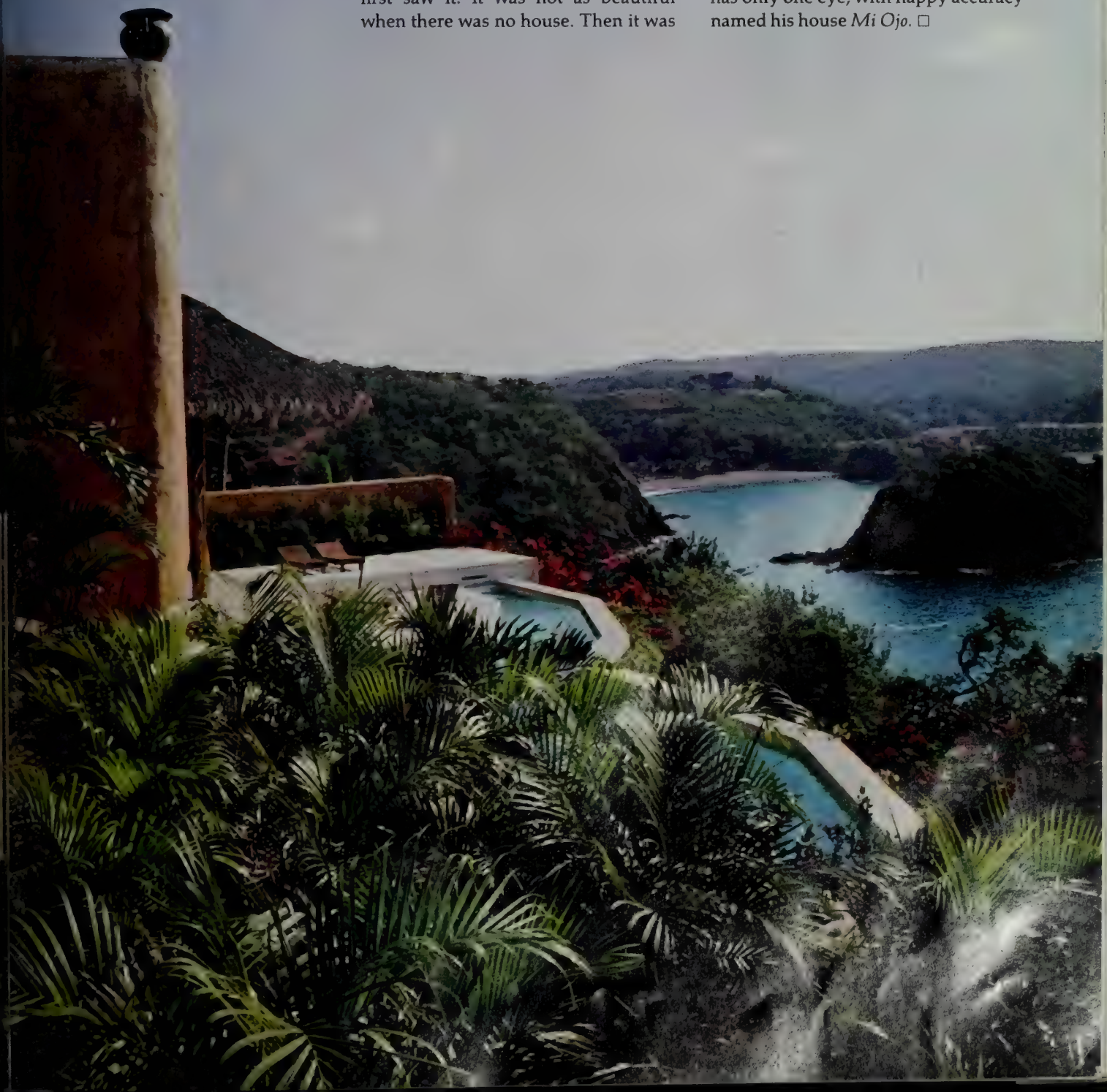
only because architects draw plans with T-squares and rulers. Use curves.

"The space and curves in this house help people think. A person is more tranquil in an environment of curves, you know. Man's entire body is curved, and he developed in the curve of the womb. My houses are for people of the spirit; the spirit must be fed.

"The view from the house is extraordinary," says the architect. "Near and distant islands, water breaking over rocks, inlets from the sea, the entire Costa de Careyes. But let me tell you that it wasn't as beautiful when I first saw it. It was not as beautiful when there was no house. Then it was simply a view without limits. Now it has even more grandeur, because I have put it in frames. Every window, every opening in the house, is a frame for a particular part of the view.

"People cannot understand everything at once. We see and comprehend in parts. With walls and windows, I have emphasized the views and at the same time reduced them in scope so they can be understood. The panorama is the same, equally wonderful, except that people are now obligated to *see* it."

Gian Franco Brignone, in fact, who has only one eye, with happy accuracy named his house *Mi Ojo*. □



Architectural Digest Visits: Julia Child







IT SPOKE TO US the moment we walked in the door. What is now our great gray clapboard Cantabrigian home felt right to us—warm and welcoming—just as our little Georgetown house had felt the moment we walked in when we lived in Washington between Paul's diplomatic posts. We'd been living abroad off and on since World War II, and we said to ourselves in 1958 that Norway, our next post, would be our last one. We wanted our permanent residence to be in Cambridge, Massachusetts. If we wanted a house here, said our Cambridge mentor, Avis DeVoto, we'd better start looking around immediately, as good ones were snapped up before they ever hit the open market. She would keep her ears open, she said, and a few weeks before we were to leave for Oslo she called us in Washington: "Come immediately."

We arrived in Cambridge promptly at 8:30 A.M., as bidden, and already two other couples were exploring the house. After a good first impression at the front door, we inspected the large cellar, the attic and its adjoining separate apartment, and noted a big room on the second floor that could serve as Paul's studio. On the ground floor we rejoiced in a large airy kitchen with not only one, but two, pantries, a fine

LEFT ABOVE: The residence is an imposing Cambridge clapboard house "surrounded by good friends and large shade trees," says Julia Child. Landscaping includes pachysandra, ivy, laurel, rhododendron and impatiens. FAR LEFT: A valentine painting by Paul Child in the Entrance Hall welcomes visitors. LEFT AND OPPOSITE: Two views of the grass-papered Music Room reveal the importance of books in the lives of Mr. and Mrs. Child. The hand-carved crédence in the adjoining entrance hall and both paintings are by Paul Child.

TEXT BY JULIA CHILD PHOTOGRAPHY BY RICHARD CHAMPION

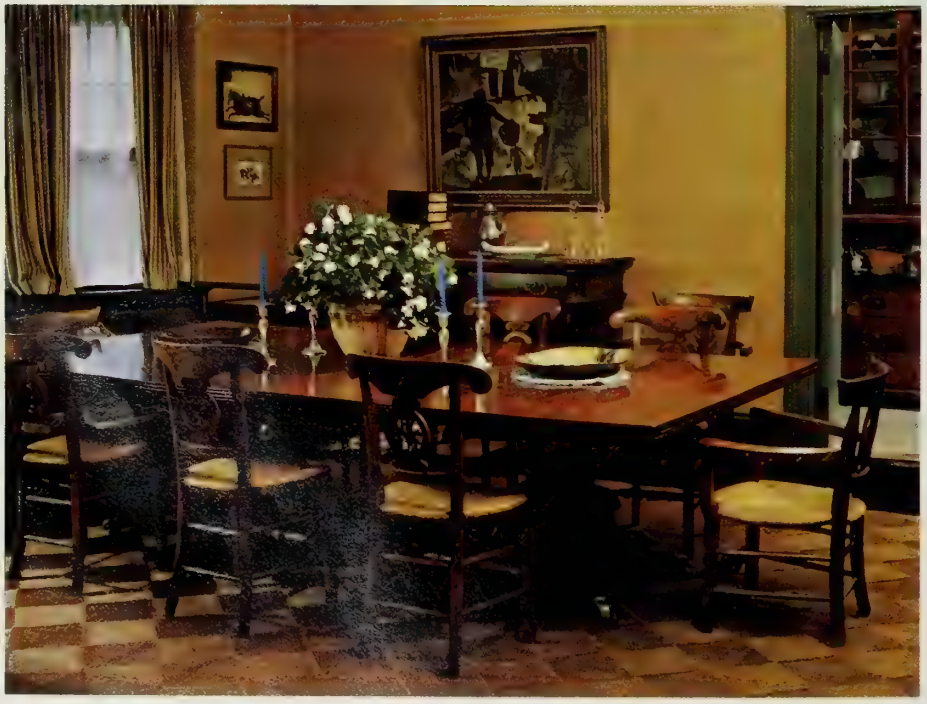
dining room, and there were even two living rooms. Our visit took less than twenty minutes, and with no more ado we signed on the dotted line.

Two and a half years later, in the summer of 1961, we returned and took up occupancy. As seems usual with us, we lived in the house during the renovations. It was in good overall shape. We put our problems in the hands of architect Robert Woods Kennedy.

The kitchen proper was our major concern because, to us, it is the beating heart and social center of the household. Although this was our ninth kitchen, we never before had had the luxury of a large and well-proportioned room. We intended to make it both practical and beautiful, a working laboratory as well as a living and dining room. Fortunately, our structural changes were minor. Mr. Kennedy suggested we move the double sink from its cramped and original







position crowded against a side wall.

Then, since we needed more wall space, he covered up one window with pegboard, where Paul worked out a stunning arrangement of copper saucepans and skillets. The existing cupboard and drawer arrangements suited us well enough (we later put all the drawers on nylon runners), giving room for our large old restaurant-size gas stove shipped up from Washington, our wall ovens, chopping block, dishwasher and refrigerator.

Since we rejoice in the shapes of tools, cooking utensils become decorative objects, all carefully orchestrated by Paul from pots and pot lids to skillets, trivets and flan rings. Even the knives are graduated according to shape and size on vertical magnetic holders. Glass measures and earthenware pitchers are hung just so, while scissors hang in harmony with olive pitters, bottle openers and nutcrackers. We have a bookcase for dictionaries, atlases and bird lore, and paintings by friends. A painted artichoke lives over the wall ovens and a painting of eggs is over the refrigerator. A painted valentine is glued to its door, along with Paul's colorful photographs of a *boeuf daube en gelée*, a *pâté en croûte* and a string of sausages.

Such was the initial design for the kitchen, and so it has remained with minor changes these fifteen years. In it we receive our friends, we cook and dine, we teach and experiment. We have even photographed and filmed in it. It is certainly the most-loved and most-used room in the house.

We would never build a house like this one again. In the first place, who could afford one, let alone two, pantries nowadays? And I would never

LEFT ABOVE: Photographs and still more books personalize the fire-warmed Living Room.
LEFT BELOW: An English mahogany table, and French fruitwood chairs depicting La Fontaine's *Fables*, furnish a Dining Room more often used as a photographic studio. Large paintings in both rooms are by Paul Child.

"The kitchen is certainly the most-loved room." — *Julia Child*



waste space on a dining room: We use ours frequently as a photographic studio; only occasionally for its original purpose. But after fifteen years of occupancy, it is indeed a supremely comfortable home to cherish. Surrounded by good friends and large shade trees, we couldn't ask for a happier place to live. □



LEFT: Renowned French cuisine awaits lucky guests in the household's "beating heart"—the Kitchen. French heavy-duty copper and ironware cover one wall. "We rejoice in the shape of tools," says Julia Child. BELOW: Utensils outfit the Pastry Room; beyond is the Bar/Pantry. RIGHT: Julia Child relaxes amid the accoutrements of her achievements.



Rediscovering a National Heritage at Bayou Bend

Miss Ima Hogg's Gift to America



PHOTOGRAPHY BY ALEXANDRE GEORGES



"BAYOU BEND is an oasis in the middle of the city," says Barry A. Greenlaw, curator of the *Bayou Bend* collection. "It is a serene, restful, rather magical place. It has an aura of graciousness."

Bayou Bend, now part of the Museum of Fine Arts in Houston, Texas is the former house of benefactress Miss Ima Hogg and her brothers, Will and Mike. The Colonial mansion, designed in 1927 by architect John Staub,



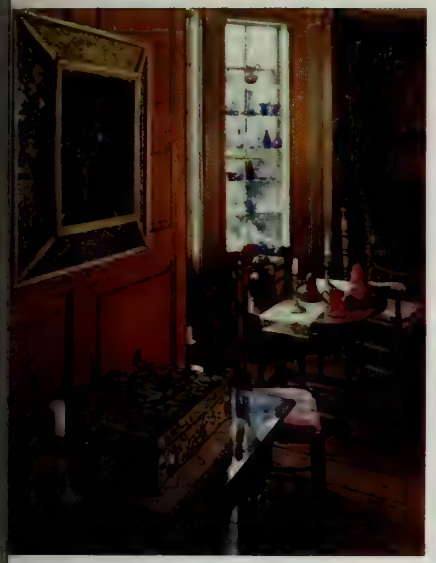
s located at the bend of Buffalo Bayou, surrounded by towering pines and live oaks. In the blooming months there are azaleas, camellias and dogwoods that fuse into the landscape like colors in an Impressionist painting.

"The feeling you get from the gardens puts you in a receptive mood to enter the house," says Mr. Greenlaw. "Miss Hogg wanted the grounds to complement the house. And they do. There are formal gardens surrounding the building, with wild gardens and woodlands intermingled. In a way, she was her own landscape architect. For instance, she created the Carla Garden after a hurricane of the same name blew down the trees. The Butterfly Garden, in a sense, was the symbol of Miss Hogg; she even gave butterfly pins to the docents. And the azaleas found in the gardens are flowers she especially liked. She was one of the first people to bring azaleas to Houston—a most remarkable feat."

However, Miss Hogg is surely

OPPOSITE: A portico shades the terrace of the mansion's north façade. ABOVE: A large Persian Kerman rug, circa 1800, and mid-18th-century American furniture distinguish the Drawing Room. The English Worcester porcelain tea set dates from 1770. Paintings are by Gilbert Stuart and John Wollaston.





POSITE: The Dining Room contains highly
lished examples of Federal period furniture:
English pedestal-base table and New York
airs. The gold leaf wallcovering painted
th flowering dogwood was designed for this
om and executed in 1727. English salt glaze
ttery, circa 1760, fills a shell cupboard.
OVE AND RIGHT: A quillwork mirror, a
mpwork box and a translucent collection of
th- and 19th-century American glass objects
ghlight the mellow Pine Room, which
splays New England furniture of the
illiam and Mary period.



remembered by Texans for more than her azaleas. The daughter of James Hogg, former governor of Texas, and the granddaughter of Joseph Lewis Hogg, a member of the Congress of the Texas Republic, she accomplished a good deal in her own right. Before her death, in 1975, she helped found the Houston Symphony, established a foundation for mental health at the University of Texas in Austin and the Child Guidance Center in Houston. Miss Hogg was an accomplished musician as well as a collector of art and antique furniture. She was affectionately called "Miss Ima" and the "First Lady of Texas" by those who knew her—and those who only knew of her. She felt that it was her duty to give all Texans a fuller knowledge of their remarkable heritage.

"Bayou Bend was never intended to be other than a home."

"Bayou Bend was never intended to be other than a home," says David Warren, senior curator of Bayou Bend and associate director of the Museum of Fine Arts. "She did entertain a great deal, particularly in conjunction with the symphony. She was apt to have small parties before the symphony, for the guests she had invited to the concert. Miss Hogg continued that practice even after the day came when she moved from Bayou Bend.

"But the time came when the residence was filled with American furnishings, and there wasn't a museum in Texas that could house the entire collection properly. I asked Miss Hogg if she was upset about moving out of her home. She said she was not, because she felt that, in a way, she had never owned the pieces in Bayou Bend. She was simply holding them in trust until the time came to





LEFT: The cedar-paneled Texas Room is reminiscent of the interior of a house built near the town of Liberty during the 1850s. The Staffordshire china pattern and framed prints commemorate the Mexican War. ABOVE: Furniture in the Massachusetts Room was built in the Commonwealth, circa 1760; the portrait by Joseph Blackburn was painted at the same time. OPPOSITE: A Persian Bijar rug and antique French wallpaper enhance the American Federal period furnishings of the Music Room, including a Massachusetts game table and a New York piano.

turn them over to the people for their benefit as a cultural institution."

That time came in 1958 when Bayou Bend was accepted as a gift by the museum. But Bayou Bend itself is seldom referred to as a museum. "Miss Hogg preferred that it be called a collection," says Mr. Warren.

"Bayou Bend is a reflection of Miss Hogg more than it is a museum," explains Curator Greenlaw. "The décor is a reflection of her—not of a curator or a committee. This is in contrast to Winterthur, for example, which is done more purely in an architectural sense. Miss Hogg's personality is reflected in the smallest details. If she liked a certain color of paint, and it was appropriate to the room, she used it whether or not the particular shade was historically accurate. And it would be a shame to change anything, for one should never lose sight of the fact that it was her vision that created Bayou Bend and her influence that makes it different from any other collection. This is the important thing."

Mr. Warren agrees: "The size of Bayou Bend is such that it is comprehensible. You see a broad survey of American decorative arts without feeling surfeited. I think it easier, on an educational level, to learn from a generally familiar setting—a home with a living room, a dining room, parlor, bedrooms. A home for living.

"There are no artificial barriers between people and objects here. When people go to a museum, they sometimes feel blocked. Rightly or wrongly, they often feel a certain intellectual inferiority. But you don't sense that at Bayou Bend. Most of the things here are beautiful—even to the

"There are no artificial barriers between people and objects here."



neducated and casual eye."

The rooms in the house are now tegorized according to period, but e feeling still remains that someone ves in the house. And it is quite ossible that this feeling of person- ity and immediacy is—in its own ay—as important as the many works art and American décor gathered gether in the house. Such an aura is lt not only by Texans who knew and ved Miss Hogg but by visitors from l over the country—and from every rt of the world.

"When Miss Hogg lived at Bayou nd, the settings were not quite as act," says Mr. Warren. "I mean that room might have had eighteenth- ntury paneling and nineteenth-cen- ry furniture. She herself decorated e house to live in. But when it be- me obvious that the house would be turned into a museum, all the furnishings found themselves regrouped. Rooms unnecessary in a museum—such as bathrooms and dressing rooms—disappeared. When I came here almost eleven years ago, her grand pianos were still in the house. Nevertheless, it is all surprisingly like it was when she lived here. It is a museum, yes. But it still has the flavor of a house. Some museums are so vast. At Bayou Bend the works of art are so much more believable."

The dining room, according to Mr. Greenlaw, is the least changed room in the house. The wallpaper was designed and painted especially for Bayou Bend in 1927 by William McKay. The furnishings, principally from the Federal period, are American, with the exception of a few minor pieces and the English pedestal-base dining table that the Hoggs used at Bayou Bend while they lived there.

"My favorite room," adds Mr. Greenlaw, "is the Massachusetts Room. It is one of the most important rooms in the house, because it has a superb collection of mid-eighteenth-century Massachusetts furniture as well as several important paintings and a large collection of English ceramics. It also reflects the individualistic way in which Miss Hogg did the house. The room is all in dark blue and the blue is picked up in the carpet, in the needlework easy chair and in the tiles around the fireplace."

An estimated 40,000 people tour Bayou Bend each year. "It is our aim," says the curator, "to maintain the h pitality that Miss Hogg extended to visitors—a quality for which she w well known. We allow four p



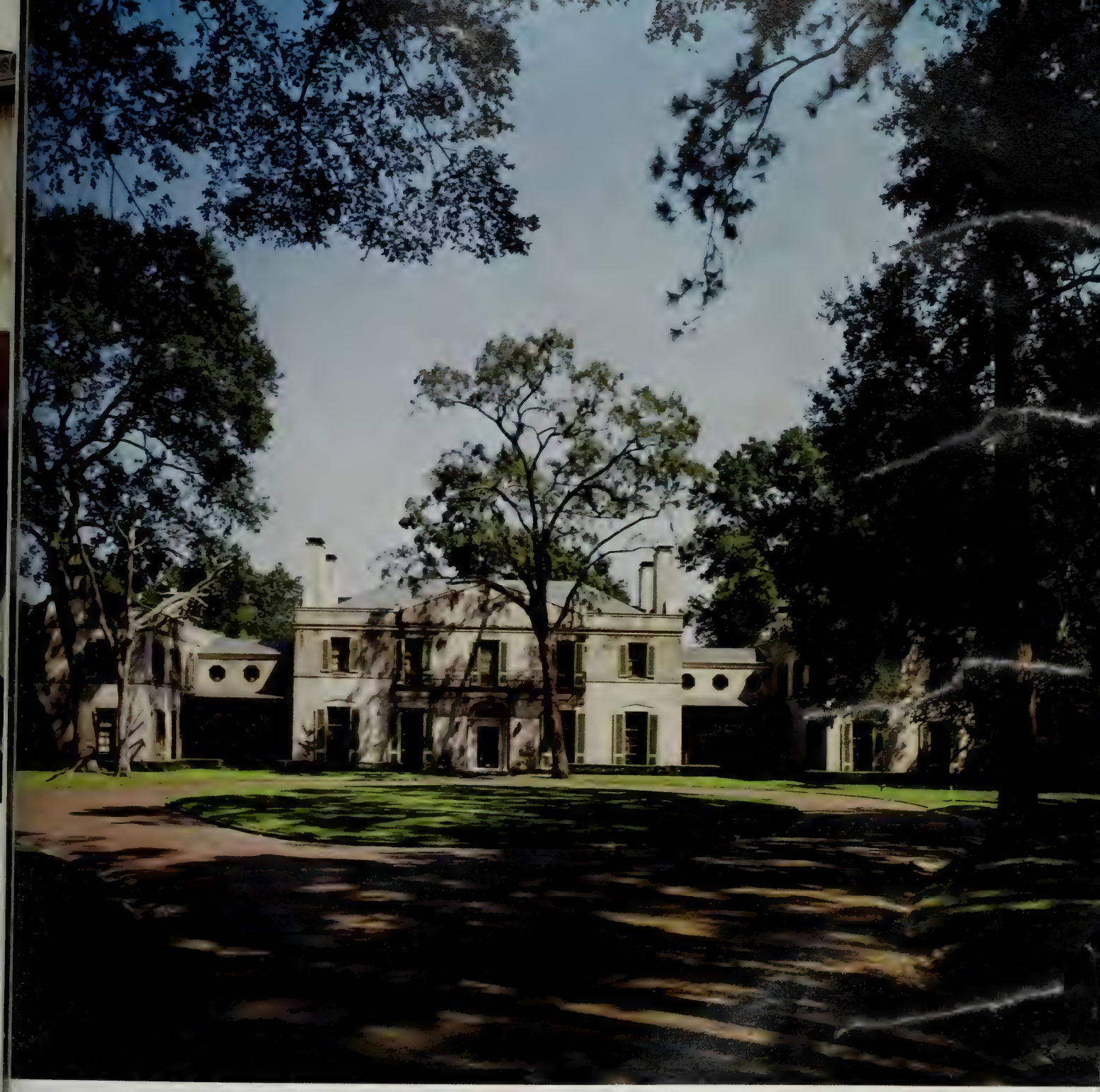
and only one docent at a time on the tour. We arrange things so that visitors are not aware of the people in front of them or behind them. We try and make people feel welcome and the visiting experience personal."

The personal experience at Bayou Bend, however, is simply a beginning. As one friend of Miss Hogg said, "You leave with a sense of history—not only of art and antiques, but of the woman who helped shape a piece of history and had the foresight to put it on display. Bayou Bend and Miss Ima Hogg are inseparable." □

"It is our aim to maintain the hospitality that Miss Hogg extended to visitors."

ABOVE: Warm-toned wood pieces from New England and Pennsylvania occupy the Maple Bedroom. The bed coverlet, an English roller print, is circa 1805. Painting above the fireplace is by Edward Hicks. OPPOSITE: A view of the south façade indicates the size of the collection—28 American period rooms with appointments from 1640 to 1870.

The Bayou Bend collection is housed in Houston, Texas at 1 Westcott Street, in the mansion formerly owned by Miss Ima Hogg, daughter of a Texas governor. It is a part of the Museum of Fine Arts of Houston and is the largest collection in the Southwest of the United States devoted to the American decorative arts. The collection may be seen only by reservation, made through the mail or by telephone, and is open for viewing on Tuesdays through Saturdays from September through July. The collection consists of twenty-four rooms with furniture and décor dating from 1640 to 1870. There is American glass, porcelain and silver; examples of the work of important cabinetmakers like Duncan Phyfe, John Townsend, Samuel McIntire and John Seymour; and there are paintings by American masters like Peale, John Singleton Copley a[illegible]



"You leave with a sense of history."

Poetic Pastels

A Designer's Composition in Florida

INTERIOR DESIGN BY THOMAS BRITT PHOTOGRAPHY BY RICHARD CHAMPION



"SOMETIMES I'M LUCKY, and I know right away what sort of problems I'm going to encounter on a project. But more often than not, I have to gear myself to accepting at least one completely changed set of circumstances before I can put the finishing touches to a job. Then I can turn around, smile and say, 'It's all yours, my dears.' "

It's Tom Britt speaking, and the urbane designer's half-amused, half-protective attitude toward the people for whom he works is typical of his wry outlook on life. To hear Mr. Britt tell it, this recently completed house in Naples, Florida was a positive textbook case of modified intentions.

"It all began with a phone call from an old friend of mine, W. Clarke Swanson, Jr. I'd done a bachelor apartment for him years ago in New York City, and later, when he married, I worked on a larger space. Now he was bored with New York and wanted a more restful environment. He planned to divide his time, in fact, between Maine and Florida. So I began planning a very informal summer sort of place, and suddenly I was confronted with the fact that Clarke had bought a newspaper in Florida and intended to make Naples his year-round base.

"Then he and his wife announced that they definitely wanted an informal atmosphere. *But*, at the same time, they wanted to keep many of the pieces I had found for their New York apartment. You understand, the New York residence was a serious apartment—Tudor paneling, Louis XIV chairs, the usual Manhattan mixture. There were formal rooms that demanded black-tie dining. *Now* they were asking me to use the same elements and transform them into the airy, lighthearted components of a semitropical way of life."

The house itself is a fairly average example of that cosmetic cousin of English Georgian architecture that vied with Spanish Colonial in a genteel battle in Florida forty years ago.

Inside, the rooms have gleaming terrazzo floors, sofas covered in Indian cottons and denims, with exotic accompanying tables covered in ambiguous materials. The result is a provocative mixture of naïveté and sophistication, redolent of the almost hothouse refinement so constantly hinted at in Mr. Britt's work. It is not surprising—with the unexpected qualities in the designer's sensibility—to find the uncomplicated living room opening into the much more opulent and theatrical dining room.

"I took all the details from some

A palette of vigorous pastels in the Living Room lends zest to the informality of a year-round Florida residence. Painted 18th-century Gothic confessional cabinets, a 17th-century English foliage-filled torchère, and objets d'art from India and Burma complement the contemporary "madras" and denim upholstered pieces. The painting above the sofa is by Alvaro Herran.



eighteenth-century engravings, so it's structurally authentic. An enormous, year-long labor," says the designer. "I found two Norwegian brothers who worked locally and were able to translate my ideas into reality."

The designer's surreal luck in finding Nordic carpenters in such an unlikely environment is just the kind of incident characteristic of his career. His is a lush, histrionic sensibility that is buoyed up by wave after wave of enthusiasm—carrying him from one grand triumph to another.

Compared to some of his wilder flights, this quiet house is almost a chamber work, but he is content.





RIGHT: Treillage, structurally authentic, based upon 18th-century engravings, is augmented by mirrored panels and blooming potted trees, turning the Dining Room into a pristine pavilion. A Tibetan durrie rug from Stark adds warmth and soft-toned color. BELOW: An 18th-century American quilt made in Maine unifies the Solarium's color scheme. A Ming jardiniere rests on the cool terrazzo flooring. OPPOSITE: A small Guest Room appears larger with banquette seating, a small linear print and the use of monochromatic fabric.



"It is appropriate," he says. "In the end, the designer must respect the everyday needs of those for whom he works. I also like to think that it's important to give thought to the historic concerns of an era. To think my work will not only retain its good looks ten or fifteen years from now, but also provide a picture of the state of civilized living at that moment."

The philosophy can often have its arbitrary aspects, of course. And we can hardly know the reaction of a future generation confronted with the white gesso so cleverly put onto an eighteenth-century English Gothic cabinet in order to fit it out for life in late-twentieth-century Florida.

The essence of Mr. Britt's style lies in his insouciant revocation of old edicts about fitness of purpose and fidelity to period. There is no doubt that his work will acquire a patina of its own in the future. And it is entirely possible that social historians will study his interiors for clues to the life style of those who lived during what would appear to be—on the evidence of his rooms—halcyon years. Naturally, those fortunate enough to live in one of his compositions feel they are experiencing the height of international grace and charm.

American Art Pottery Revived

AMERICAN ART POTTERY, a unique phase of the American Arts and Crafts Movement, is again consuming the attention of scholars, collectors and antiques dealers. Embracing decorative earthenware, stoneware and porcelain executed from 1880 to 1917, art pottery has long been associated with only obscure collections. Now once again the quality, collectability and value of this pottery are being recognized and appreciated as they were at the turn of the century.

In the late 1800s, the demand for this unusual artware grew from the desperate search by the newly rich for unique and beautiful objects. Art pottery bearing the then-prestigious names of Rookwood, Grueby, Tiffany, Newcomb and Marblehead filled just such a desire, as well as allowing a mode of creative expression for talented artists and artisans of the Arts and Crafts Movement.

The concept of "wholeness," relating a design statement to artwork, and the recognition of art as a vital part of life, were fundamental to the Arts and Crafts Movement and the artists as well. In the 1870s, in Chelsea, outside Boston, the Robertson family began to produce art pottery under the name of Chelsea Keramic Art Works, renamed Dedham Pottery in 1891. The firm's method, embodying the philosophy of the Arts and Crafts Movement, called for the artist who conceived the initial shape to not only throw it, but decorate it. Their early work, inspired by Greek forms and monochrome glazes, was simple and soft in color, usually with designs of birds and flowers. Using the finest American clays, they continually experimented with difficult glazes, trying to match those of the Far East, and pursued an obsessive four-year attempt to perfect the sang de boeuf glaze. Of the many pieces made, using this oxblood glaze, only three hundred were approved, and the finest examples went directly to museums. Genuine "Robertson's Blood" pieces are extraordinary masterpieces of American art pottery. A rich sanguine color "possessing a golden lustre, which, in the light, glistens with all the varying hues of a sunset sky," the pieces are particularly fascinating.

Further Chelsea experiments led in 1886 to the rediscovery of an Oriental crackle glaze, now thought of as the hallmark of the more commercial and widely collected Dedham wares. Another of their popular finishes was the volcanic glaze, the thickness and uneven surface of which caused unexpected flickering highlights, creating an impressionistic view of the conforming shapes.

Inspiration for styles and designs was gleaned from varied sources. At the 1876 Centennial Exposition in Philadelphia, Americans saw enormous quantities and varieties of French and Far Eastern pottery for the first time. French Limoges and barbotine ware (a relief process of underglaze decoration with colored slips) and Japanese work, with its roughness, poetic feeling and lack of symmetry, sparked the artistic imagination. Impressionist and Symbolist paintings that had inspired the French potters worked their magic on the American movement, encouraging diverse colors and abstract shapes soon characteristic of this unique art.

Literary ideas, too, acted as catalysts for potter and painter alike. The lurid visual sense of Edgar Allan Poe, for example, exerted a strong influence on the choice of exotic and often grotesque subject matter found not only in European Symbolist art but in American art pottery. Some of the unusual pottery surfaces recall the glowing "phosphorescence of decay" illuminating Poe's work.

Cincinnati, considered the birthplace of American art pottery, fostered numerous art pottery studios, the most successful of which was Rookwood. Established in 1880 by Maria Longworth Nichols Storer, Rookwood pottery assumed simple forms, with plant and animal designs. The designs, applied with colored-slip underglazes, were as highly refined as atmospheric landscapes and still life paintings. One noteworthy Rookwood accomplishment was conceived by employee Laura Fry, who devised an atomizer application method that delicately blended colors ranging from dark brown to orange to yellow and green. This popular glaze, introduced in 1884, was known as "Rookwood Standard." Although some of the more industrialized techniques of manufacturing were used, the artistic unity of each piece was preserved by a blending of the artisan's and the artist's idea.

An important event in the history of art pottery was the

OPPOSITE: Weller Sicard vase with iridescent finish, circa 1902–1906; 35 inches high. Courtesy, Macklowe Gallery, New York.





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perfecting of matte glazes by William Henry Grueby. Both Chelsea and Rookwood had introduced matte-glaze ware around 1885, but none achieved the quality of Grueby pottery. A dense overall leaf green with slightly lighter veins, the new glaze was likened to the rind of a cucumber. Grueby's pieces showed a solid integrated style, with intriguing glazes and fluid contours. The decoration centered on the ever-popular, turn-of-the-century lily forms, and the more common daffodil and narcissus. The pottery had an earthlike quality independent of elaborate ornamentation, and Grueby's unsurpassed skill made his name synonymous with the finest matte-decorated artware.

As the name implies, Newcomb College Pottery (1895–1940) of New Orleans had its origins in a school for young women learning a craft to support themselves. Many of them stayed on after graduation to work full time. The instructor of design was Mary C. Sheerer, a skilled china painter formerly associated with Rookwood, and Joseph Meyer, a well-known local potter, was hired to throw the vases. Made with local clay found near Biloxi, the unfired pieces were sponged, the design then outlined on the wet surface and painted after the first firing. Blues, greens, blacks and yellows were used under a high-gloss glaze. The Newcomb artisans favored simple conventional shapes of

continued on page 132

1. Glazed Tiffany vase with frond lip; signed *L.C.T.;* 10¼ inches high. Courtesy, Alick Osofsky Antiques, Hewlett Bay Park, New York. 2. Grueby vase, circa 1905; 14 inches high. Courtesy, Carol Ferranti, Ltd., New York. 3. Teco vase with mottled green glaze and daffodil motif; signed *Teco;* circa 1905; 16½ inches high. Courtesy, David Rago, Trenton, New Jersey. 4. University City vase; circa 1910; 10 inches high. Courtesy, Carol Ferranti, Ltd., New York. 5. Pewabic vase with royal blue crackle high glaze and darker shadings; circa 1910–1920; 6 inches high. Courtesy, Doris Drews Volin Antiques, Los Angeles. 6. and 7. Front and back views of Rookwood vase by unknown artist; 1883; 22 inches high. Courtesy, Jonathan Joseph, Boston. 8. Matt Morgan vase; circa 1883; 13 inches high. Courtesy, Gem Antiques, New York. 9. Rookwood vase with rare sea green glaze, flowers and leaves painted by Kataro Shirayamodani, and heavy silver overlay; 1900; 4 inches high. Courtesy, Gem Antiques, New York.



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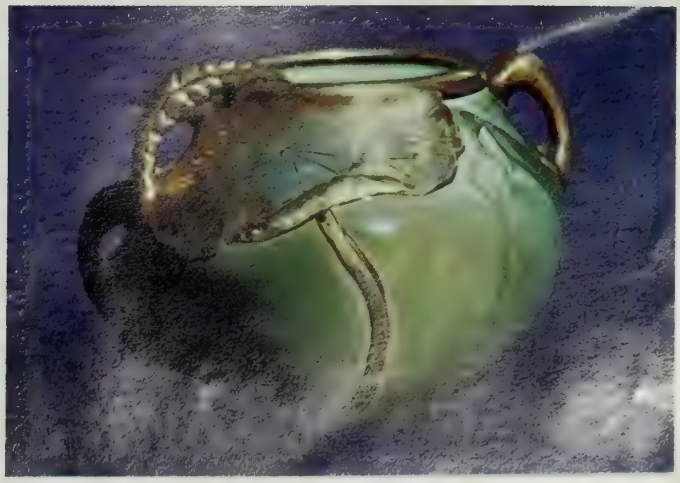


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Comfort and Creative Living

A California House for Joni Mitchell

INTERIOR DESIGN BY SALLY SIRKIN LEWIS
PHOTOGRAPHY BY RICHARD CHAMPION

JONI MITCHELL sits in the corner of the sofa, her legs curled under her. "I was afraid of decorators until I got to know Sally," she says, smiling toward Sally Sirkin Lewis, the kind of designer whose name is synonymous with high style and high success.

"I thought a decorator would come in with a lot of ideas and suppress what I like," Miss Mitchell says. "My baskets and my Eskimo art, the way I like to live. And decorated rooms sometimes sacrifice human feelings and emotions for the sake of chic. The look is sometimes *too* polished. I couldn't live in a house like that."

Living, to Joni Mitchell, is a contemplative expression of what she sees around her. A major force in the contemporary music world, her lyrics have become part of the social literature of our time. The house needed to be her spirit defined in texture, color, line and shape. It was essential.

Built in the 1920s, the house rests on a hill, wreathed by geraniums blooming in pots and Iceland poppies perched on stems that seem too fragile to hold their giant blossoms. Everywhere flowers and foliage look planted as if for their beauty alone, without any sense of orchestrated formality. It is casual and pleasant.

"When I bought the house it was run down," says Joni Mitchell. "There were inexpensive locks on the doors and lots of wire holding things together. There had been a lot of owners who didn't care; the house hadn't been whitewashed since 1929. The police don't like disrepair in Bel Air. They consider it extremely strange.

"I had it repaired, then I started decorating it myself. When I didn't know what to do next, I went to Sally's showroom and asked her advice. But I decided most things myself—like painting the bedroom walls white, and the dining room royal blue. The molding across the ceiling was painted in orange, yellow and turquoise stripes. When my business manager saw it, he said, 'I think you need help.' That's when I asked Sally if she would come in and give me her opinion."

Sally Sirkin Lewis adjusts the black cashmere sweater knotted à la Halston around her shoulders. "After I saw the dining room, which was in the traditional colors of Italian donkey carts," the designer says in her throaty, energetic voice, "I knew exactly the kind of house Joni wanted: colorful, charming, free. We started by sandblasting

BELOW LEFT: A stone fish pond graces the Terrace. BELOW: Iron gates open to the Entrance Hall of the Spanish-style home, built in the 1930s. OPPOSITE: An antique Chinese kimono drapes the bench of the piano where Miss Mitchell composes much of her music. The stairway from the Living Room leads to a book-lined loft with lounges and writing desk.







the dining room ceiling and painting the walls. It was a lot of work."

The dining room is now an earthy, sensuous color reminiscent of southern Italy. On the ceiling subdued specks of turquoise, yellow, orange warm the wood, as if there by some remarkable trick of nature.

"Joni knew what she *didn't* want," says Mrs. Lewis, "which is more important than knowing what you do want. There are many approaches, many ways. She was open-minded and eager to consider new ideas. Her business manager was a little nervous at the beginning, but, not long after I started the job, he told me to go ahead and do anything I wanted. That was after the green wall incident."

Mrs. Lewis smiles enigmatically. "When I first saw Joni's bedroom," she explains, "the walls were white, and the only furniture in it was her four-poster bed. The room looked like a bowling alley. I stared at it, and then suddenly I knew. 'Green,' I said, 'green walls.' Her business manager







"A house isn't a series of decorative tricks. It's a reflection of the person."

said, 'I've gone along with you so far, but green walls I resist.' Joni said, 'I want things pure and simple.' And I said, 'Forget pure and simple. Green walls. You have to trust me.' "

Today the bedroom is painted the color of a forest at dusk. Voluptuous ottomans, gently curved sofas and chairs—the same green as the walls—are grouped around the fireplace, and at hand are three guitars waiting to be played. It is one of Miss Mitchell's favorite areas of the house.

"In thinking things over," Mrs. Lewis says, leaning back against the camel-colored cushions, "I only know one way to work. I loathe the decorated look, too—all that wallpaper and those current fashion tricks. Right now Chippendale is big, glass and steel is big. There's nothing wrong with them, of course, but that's all you see. And those yellow and white rooms. I don't know what it's all about, but they remind me of a sanitarium. A house isn't a series of tricks. It's a reflection of a person—the essence of who lives there. The designer is responsible for interpreting personality. I don't believe in creating monuments for myself or my ego.

"Everything in design comes down to two people: the designer and the owner. That's all. It's so simple, and many designers complicate things with rules. You know, every lamp must be the same height, and every

OPPOSITE: A lofty beamed ceiling in the Living Room accommodates twelve-foot fishtail palms. Brunschwig & Fils velvet covers the custom sofa. The space is defined by a Harmony sisal rug. The tortoiseshell is a unique albino. ABOVE: The earth-toned Dining Room is enhanced by the Clarence House striped velour covering the host and hostess chairs. Lucite side chairs are from The [illegible] Collection. LEFT: Rare Navajo baskets fill a Living Room niche

side table must be twenty-four inches high. Well, I say, 'Where is it written?' Forget the games, forget the ego. Let's get down to basics and self-honesty. That's where design begins, and from there comes the sense of dramatic restraint so important in decorating."

Nowhere in the house is there a contrivance, a harsh line or a false note. There is furniture from Portugal, Spain and France. There are hand-woven textures and sculptured forms and the hard gleam of stainless steel. And there is humor: the black and white powder room with its vanity bench skirted in black taffeta and buttoned with a rosette—all reminiscent of the glamorous 1940s.

On the walls there are paintings by Miss Mitchell: the brooding, troubled words of her music swept into visual form by paint on canvas. Fishtail palms, reaching nearly to the fourteen-foot ceiling, bend as if caught in the middle of a gale. Joni Mitchell looks up at them cautiously.

"I was worried about those trees when they brought them in," she says. "I didn't think they'd stay healthy indoors. But look, the wonderful old palms are fine, and they don't seem to mind. In fact, they like it here.

"At first I didn't know about this room," she says. "Before Sally came in, all I had in the living room was a small sofa in front of the fireplace. It looked like a wing chair. I'd put on a record, and the space was like a ballroom. At night I got used to sprinting through from my bedroom to the kitchen to get a snack. But when the new sofa came in, I thought it was choking up the space. You see, I'd lost my sense of proportion, because I'd never lived in such big rooms before. Now I'm happy here. And my friends don't act a bit nervous about it.

"I trust Sally, you see. I really care for her. She knows what I want, what's inside my head. A house is important to me. I have another place, in Canada, more like a cabin, really: one big room

BELOW: In the Powder Room, mirrored and polished-steel accessories repeat black and white patterns and shapes. RIGHT: A bold Harmony carpet exaggerates the angular proportions of the Master Bedroom; an elevated alcove secludes the bronze four-poster bed, from The Pace Collection. Lounges covered in mohair interrupt the room at angles. Bronze-framed mirrors restate a pair of 18th-century cloisonné urns and a Tiffany floor lamp, highlights of Miss Mitchell's cherished collectables.





with a loft, and a cooking pot in the fireplace. There was no architect. I simply hired a stonemason, and we built it ourselves. The place itself is sheltered by trees that block out the view. Most city people would have cut them down and put in big glass windows. But if you want to see the view, you have to go outside. I like to go up there three or four times a year and stay a couple of weeks—to get recycled. I'm a nocturnal person, but I go to sleep there with the birds.

"My house in California is like me, too. I have good feelings here that go beyond the surface of things."

And Sally Sirkin Lewis, another artist, understands completely. □

"Self-honesty is where design begins."





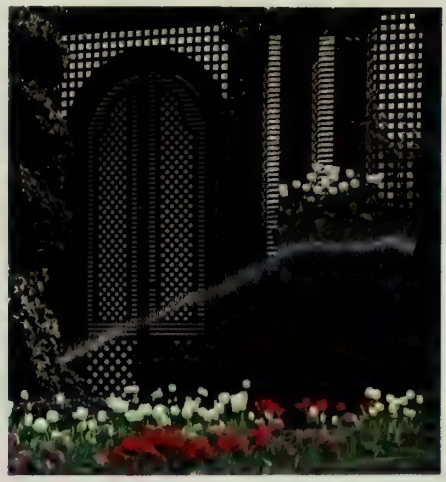


The Duke Gardens

Horticultural Tour de Force

PHOTOGRAPHY BY RICHARD CHAMPION
TEXT BY VALENTINE LAWFORD





SITUATED within easy driving distance from New York, the Duke Gardens at Somerville, New Jersey represent an astonishing visual experience. There is a sequence of eleven spacious, luxuriously planted greenhouses, each of which reflects the characteristic gardening tradition of a different civilization or period or part of the world. All of them are kept in full bloom and perfection throughout the period of approximately ten months in the year when they are open to the public.

The French Garden is in the style popular during the reign of Louis XVI. LEFT: Dwarf English boxwood, English and Japanese holly outline the formal shapes of the parterre. Ivy circling the columns was bred on the Duke estate for an especially long point. ABOVE: The French marble statue *Majesty* rises from a bed of tulips. ABOVE RIGHT: A door in classically French lattice opens to a garden beyond.

The French Garden

The gardens are the property of the Duke Gardens Foundation, a nonprofit organization to which Miss Doris Duke, who inherited the Somerville estate of *Duke Farms* from her father, made a gift of the greenhouses when the foundation was incorporated in 1958—a remarkable gift.

Since that time, Miss Duke herself, as President of the Board of the Foundation, has been primarily responsible for the development and welfare of the gardens. It was she who designed their layout, in consultation with appropriate experts. She travels far and wide in search of suitable trees and shrubs. She supervises the annual planting cycle, copes with maintenance problems, and is involved in a long-term program of structural modernization and needed improvement.



From a vestibule at the entrance to the greenhouses—always hung with flowering baskets and more often than not redolent of freesias—the visitor passes first into the *Italian Garden:* a re-creation of the kind of gardens seen by late-eighteenth-century Europeans on the Grand Tour. These were post-Renaissance classical Italian gardens, to which the passage of time—and even a certain inspired neglect—had by then given that informal patina admired by the Romantic generation. Statues and vases still convey a hint of underlying formality. But trees and shrubs have been allowed to grow into their natural shapes, and cast a dappled shade over the flowering plants.

Next is the *Colonial Garden,* the type of old American garden sometimes seen in the South Atlantic States. It is endearingly simple in design, mildly exotic but essentially compact and neat, with washed-down brickwork. Pebble paths define precise borders of massed plants—notably cyclamens, which have been known to remain in bloom at the Duke Gardens for six months at a stretch. Camellias, oleanders, *Magnolia grandiflora* and ample

LEFT: The Tropical Garden, a miniature rain forest, is shadowy with ferns, bromeliads, palms. BELOW: A path winds through the Semitropical Garden, that recreates those planted with tree ferns, lantana and butterfly orchids by Spanish colonists in California.



The Tropical and the Semitropical Gardens

crape-myrtle induce a perceptible Southern ambience. Clipped ivy on the garden masonry forms a dark but shining and impressive background.

The adjoining *Edwardian Garden* is the only one of the gardens that is actually presented not as a garden but as a greenhouse—a conservatory of the type in vogue among wealthy English and Americans during the latter decades of the nineteenth century and the beginning of the twentieth century.



Two views of the Indo-Persian Garden. RIGHT: Azaleas bloom against a moucharaby screen, typical of Islamic architecture. BELOW: Clipped Italian blue cypress and orange, lemon, lime and grapefruit trees parallel the brickwork, a path divided by a channel of running water.





It contains a very fine collection of palms—sago palm, royal palm, pygmy date palm. And there are orchids: *Cattleya, Vanda, Dendrobium* and *Epidendrum,* and the many-flowered *Phalaenopsis* 'Doris,' bred on the Duke estate in the 1930s and appropriately named after the daughter of the house.

For the magnificence of its content and design the *French Garden* is undoubtedly one of the foundation's outstanding achievements. Classically French-green lattice of curved roof and stately walls, and towering columns garlanded with ivy, look down onto a majestic pattern of formal parterres. Here massed plantings of chrysanthemums, tulips, primroses and petunias succeed one another, as the months go by, in an intricate maze of clipped ilex and boxwood edging reminiscent of some princely garden plan seen in a seventeenth- or eighteenth-century French engraving.

But for sheer virtuosity of gardening under glass, it would be hard to imagine anything more prodigious than the neighboring *English Garden.* Or anything more magically evocative, for here, from September to June—whatever the weather in the real world outside—one has the unfailing impression that the sun has just come from behind the clouds after a shower. Lawns are of spotless velvet green. Brilliantly colorful or pastel-shaded English spring and summer and autumn flowers mingle indiscriminately in long herbaceous borders backed by old-fashioned wattled hazelwood fences. A topiary garden, a rock garden, an Elizabethan knot garden of herbs culinary and medicinal, and a gray-green and silver-green succulent garden in the pattern of a sunburst

Views of the Italian Garden in an 18th-century style of studied neglect. LEFT: *Three Graces* statuary hints at onetime formality, almost obscured by the oleander and bougainvillea growing at will. BELOW: Potted begonias now; bulbs in the spring; marigolds, impatiens, orchids at other times, bloom at the Entrance to the gardens. BELOW RIGHT: Limestone statuary against an acacia recreates the classical Italian garden abandoned.



The passage of time had given them that informal patina admired by the Romantic generation.



The Italian Garden



complete this portrait of the English garden—a garden that should have been, but never was.

After French opulence and English wish-fulfillment, the *Desert Garden* comes as a wholesome New World shock. Here, in totally convincing facsimile, is a remote corner of the Amer-

The traditional Chinese Garden is created to inspire the imagination, with rock formations and free-growing plants. LEFT: The summer house shadows a growth of white pine. BELOW: Black bamboo, believed to give protection, weeping willow and jasmine surround a miniature Isle of Immortals, a dedication to ancestors. OPPOSITE ABOVE: A courtyard of hand-tied bamboo displays a variety of bonsai trees. OPPOSITE BELOW: A path, zigzagged to delude evil spirits, leads to the Moon Gate.



ican Southwest—all rock and soil and cactus, aloe and prickly pear—that could easily be in New Mexico or Arizona or southern California.

Next come two Far Eastern Gardens: *Chinese* and *Japanese.* In the former, in accord with Chinese gardening tradition, bold rock formations and free-growing shrubs provide an enchanting stimulus to the imagination.

The *Japanese Garden,* on the other hand, is designed for meditation and repose. The keynote is stylized naturalism. Shrubs are shaped in the Japanese three-layer design, symbolizing Heaven, Man and Earth.

The *Indo-Persian Garden* bears witness to Miss Duke's knowledge and love of Islamic culture and art. Brick paths on either side of a channel of running water form a miniature version of one of the famous features of the Shalimar Gardens at Lahore. Beds of tulips or marigolds or roses are set low in a white stone floor. The garden is flanked by two rows of cypress, orange and lemon trees, culminating in an arch of perfect proportions.

From the delicately ornate beauty of the Indo-Persian Garden one plunges into the dense shadows of the *Tropical Garden:* a rain forest of green-upon-green-upon-green—where the dark fronds shut out the sky and lesser foliage clusters around a stream with a

continued on page 136





Le Style Contemporain

François Catroux at Home on the Ile Saint-Louis

INTERIOR DESIGN BY FRANÇOIS CATROUX
PHOTOGRAPHY BY PASCAL HINOUS

HE LIVES in a historical monument on the Ile St. Louis overlooking the Seine, counts among his clients Guy de Rothschild and Antenor Patino, pursues the glamorous life of Tout Paris with his mannequin-looking wife, Betty, and hates furniture.

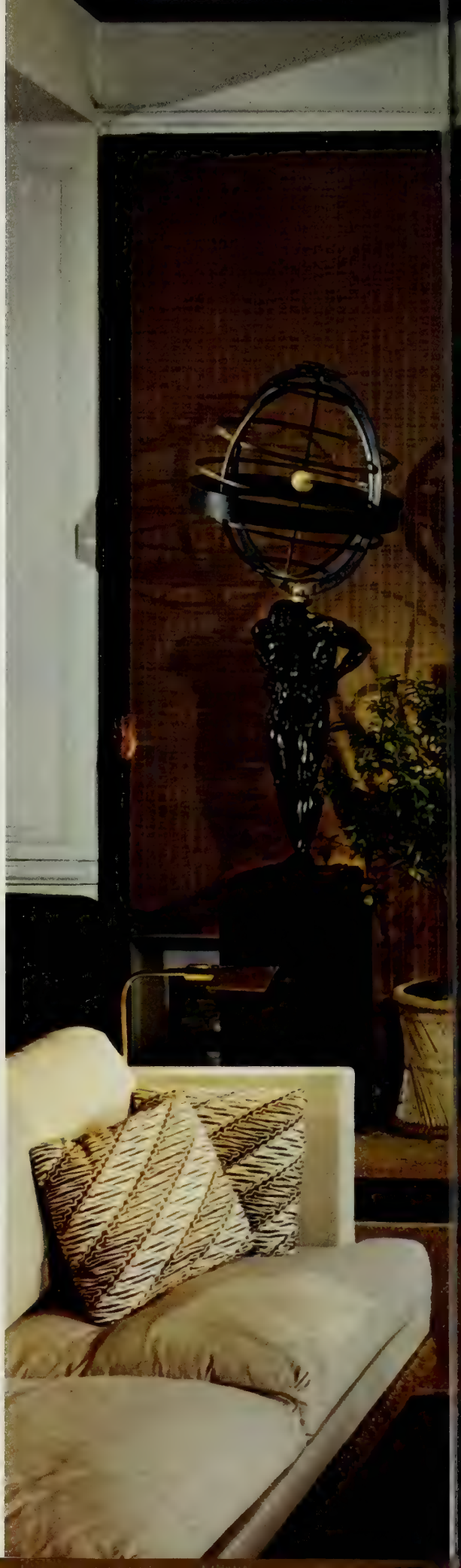
François Catroux burst onto the Paris scene in the middle of the 1960s, when he settled here after ten years of constant traveling. One day a friend dropped in with an Italian lady. As they left, she asked if he would like to decorate her palace in Milan. The lady was couturiere Mila Schön, and the project was a great success.

Thus launched internationally, M. Catroux soon had projects from all over the world—except France.

"Most of my patrons have their origins outside France," he says. "I think it's a question of taste. Perhaps my designs are not 'decorated' enough."

This hardly disturbs him, for he is delighted about his employers. "To talk about them too much would sound terribly snobbish, because they are all 'names.' " Some come back to him many times. He has done three homes for Señor Patino—in Mexico, Portugal and now at Fontainebleau.

Remarkably sanguine about his work, the designer is willing to concede that he cannot please everyone.



Natural fibers accented by dark lacquered wood and a stainless steel fireplace blend in the Orient-inspired Living Room. The lacquered medallion by Jean Dunand shares attention with an Italian bronze Atlas.





"When people come to me," he says, "they either like what I do, or they don't. When they like it, they're hundred percent enthusiasts." This trust permits him to follow his own instincts, rather than bending them to a client's peculiarities. "My clients already have a strong sense of what suits them, and it corresponds with my own ideas." Most clients end up as friends.

M. Catroux is currently excited about the Hôtel Lambert, just around the corner from his apartment, the seventeenth-century mansion recently purchased by Guy de Rothschild. Together with Italian designer Lorenzo Mongiardino, François Catroux will redo the interior to house both the Rothschilds and their museum-quality collections of furniture and art. "The challenge is to create a sort of museum that can also be lived in."

His respect for architecture is not limited to seventeenth-century Paris. Attracted to the American architects Neutra, Mies van der Rohe, Pei,





TOP, LEFT AND ABOVE: Three further views of the Living Room highlight its transparency and a space design made flexible by magnetically mounted panels. Two large 18th-century Chinese vases share the low table. An 18th-century Indonesian wood funeral urn in the shape of a Cape buffalo, and a large 17th-century cloisonné bowl, define each side of a wood-screen panel. The panel sculpture behind a canvas-covered sofa is by Sobrino. OPPOSITE: A crisp, unified color scheme informs the Study. Two studies of squares by Josef Albers and a pierced, box-shaped sculpture by Geissler fit the clear-cut mood.

Saarinen and Philip Johnson, M. Catroux admires a lack of fussiness. A native of Algeria, he is intrigued by the mysterious quality of Persian architecture. These influences are reflected in a rather stripped-down, vaguely Oriental look of his own.

He has lived in his current apartment for nine years, changing the décor twice. In the past it was very modern—partly because of the era, partly because of precarious finances.

"I didn't have much money then," he explains. "So I did things very cheaply. Impressive for photographs, but not so wonderful for living."

That was in 1968, when everyone loved plastic. "The old décor was a success, but finally I had enough."

He recognizes now that he has a reputation for being very expensive even in an expensive city, but he is not sure why. The answer, no doubt, has much to do with quality.

"Coming to me is a bit like going to Cartier," he says without false modesty. "I have things made to order."

These criteria show in the underpinnings of his own apartment. "Even in the beginning, with my modern emphasis, all the basics were done well. It was only the decoration that was cheap." Consequently, the décor



for his flat is like changing a stage set. "See, all these screens are mounted magnetically and lift right off. Nothing is nailed down. If I decided tomorrow to redo the place in Louis XIV, I could keep this until the last second, take it down in a day and replace it with Louis XIV, *et voilà!*"

Although it is improbable that Louis XIV décor will replace the bamboo screens and leather and suede couches and pillows chez Catroux, the designer himself seems able to move easily from modern to seventeenth-century.

For example, his country house near Deauville is an old Normandy house. "It has chintz everywhere. It's a Norman manor, so what can you do? You cannot violate the essential mood."

His trademark for contemporary design is mostly the result of being confronted with old, crumbling interiors. But when there are antiques and fine objects, M. Catroux designs around them with great care.

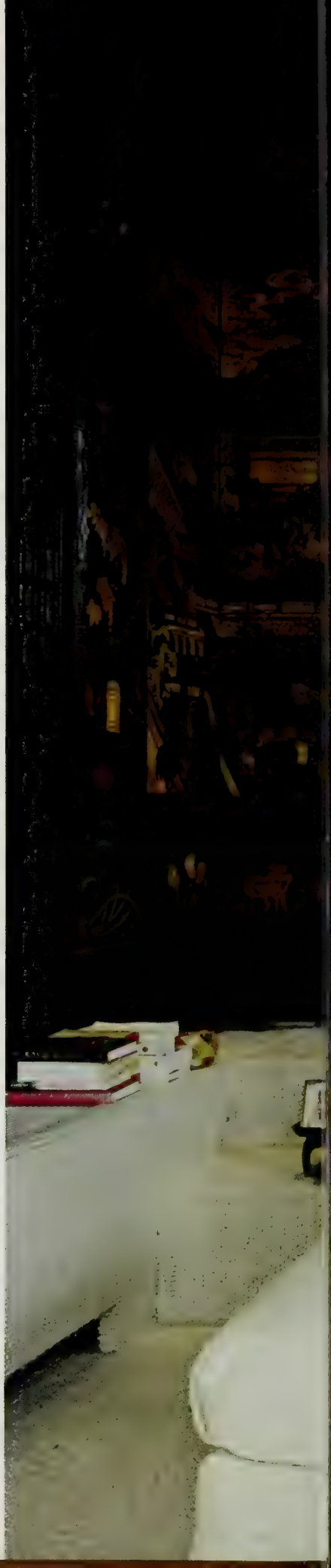
"I do not throw everything out to make a modern décor," he says. "I love a mélange. But I hate copies and will not do *faux* Louis XVI."

He yearns to do an entire house, outside and inside, but such opportunities are rare in Europe. "There aren't many good modern houses here," he explains, "because you have to let an architect work to the limits of his imagination, and people don't like to do that." And, too, there are a great many lovely older homes. "Why build a modern house when you can buy a beautiful antique one?"

His affection for the past does not extend to the Art Nouveau or Art Déco periods. "Art Déco is just furniture. Myself, I would never go out and buy two night tables for a bedroom. Never!" He designs his own furniture, but it is elegantly unobtrusive.

"Masses that melt into the spaces of rooms, screens, different qualities of transparency, different levels—that's what I like." M. Catroux smiles, "And I really detest furniture."□





Views of the Master Bedroom reveal a natural-toned custom design tailored to the predominant influence of a 17th-century Coromandel screen. One of the twelve panels is movable, giving access to a bathroom. Carpet-wrapped platforms provide levels of interest and accessibility to bedside items. A sculpture by Polles, *Doors of Life*, stands beside the French doors, which open to breezes from the Seine.



The Masterful Touch

Albert Hadley Designs for Himself

WHEN IT COMES to dealing with their own environment, many designers seem to develop a sense of reticence, even of awkwardness. The result is that few personal statements can be ranked among the best or most representative work of their creators. This is a curious situation. After all, many interior designers admit to having become astute psychologists in the course of their careers, having learned to intuit the complex and even contradictory wishes of clients. Perhaps it



has finally to do with human nature, and the difficulty that persons with a talent for originality have in analyzing the impulses behind their own particular vision of the world.

Luckily, every rule exists only to be gracefully bent, and Albert Hadley's meticulous and intelligent handling of his own apartment in New York City is the superb evidence at hand—a subtly honed cluster of rooms that combine a very individual response to a very particular set of needs.

As president of Parish-Hadley and Mrs. Parish's partner on a long series of successful design projects, he is used to wresting answers from the unresponsive fabric of Manhattan.

"My apartment is in an unremarkable building," he says, "in a pleasant—though not architecturally outstanding—neighborhood, and the view is nothing to speak of. I was starting with a very familiar set of problems for the city dweller."

Albert Hadley is a gentle, modest man, much given to understatement—with a way of phrasing his sentences so that a great deal is said in a few words. He is spare and articulate. And these traits are clear in the apartment he designed for himself.

"I can tell you that this apartment represents many years of accumulation," he continues. "Objects I've inherited, been given or have bought. But that was only a beginning. Now you can see what is left after a good deal of stringent editing. Here are the





LEFT: An enigmatic giraffe regards its domain, a dramatically deep-toned Living Room. The walls float visually between mirrored recessed cornices and bases, while the Chinese tea-papered ceiling and 17th-century mirror reflect subtle lighting. Below a modern Japanese aluminum sculpture stands a painted and gilded Portuguese console table whose cabriole legs approximate human limbs wearing high-topped shoes. ABOVE: The carefully designed totality incorporates an accumulation of cherished treasures. Satin-covered mid-18th-century Italian armchairs complement a contemporary sofa; above it is a warmly colored 17th-century Dutch still life. Another table, an early-18th-century bleached pine example, resembles a crouching figure.

INTERIOR DESIGN
BY ALBERT HADLEY
OF PARISH-HADLEY

PHOTOGRAPHY
BY WILLIAM STEELE

things that I feel comfortable with. One of the fascinating aspects of working in your own space is that over the years—once the initial pattern is set—individual pieces can be moved many times. And I like to think of life in the same terms: as an evolution, never as a static thing."

Mr. Hadley, however, is concerned with the overriding importance of that initial pattern: "The architecture of space seems to me critical. Furniture must be placed in such a way that these dynamics are respected. Successful design depends on being honest with the basics of a room. That isn't to say I don't try to improve a bad situation, but it doesn't seem to make any sense to try to transform a traditionally shaped room into a modern one. Still, there is more to good design than just making a room agreeable by filling it with fabrics and furniture. That would only be cosmetic. I'm fond of saying that 'design is total, decoration is embellishment.' To achieve the former, an intellectual eye is necessary."

The designer reached his present enviable sense of repose through several aesthetic incarnations.

"I can remember my first apartment," he smiles. "It was all whitewashed, with brown felt couches and horsehair chairs—and a black floor, of course. That was my no-color era. Then there was my Cecil Beaton period: all fine jewel colors. But gradually I evolved until I had enough self-knowledge to admit that I really preferred the happiest and most unforced of tonal values. In short, I am very much in favor of natural colors."

This calm understanding of a simple set of circumstances, and a given repertory of needs, is accurately charted in the configurations of Mr. Hadley's living room. "It's a room with a wide variety of pleasures," he says, "from just gazing alone at the fire to being comfortable with guests." This inherent simplicity of vision has everything to do with his unique point of view. And like his personality, the

"Successful design depends upon being honest with the basics of a room."
—*Albert Hadley*

Two views of the Study impart an intensely personal feeling with an amusing display of nostalgia as well as a functional space for work in the present. A gunmetal finial tops the lacquered bookcase. Made in Berlin in 1928, the gold, silver and copper decorations of the bookcase depict athletic events. Late-18th-century American chairs flank a leather-topped Directoire mahogany writing table. Sisal carpeting from Patterson, Flynn & Martin covers the bleached oak flooring.





space reveals itself slowly, growing in subtlety and breadth, as further dimensions are brought into focus.

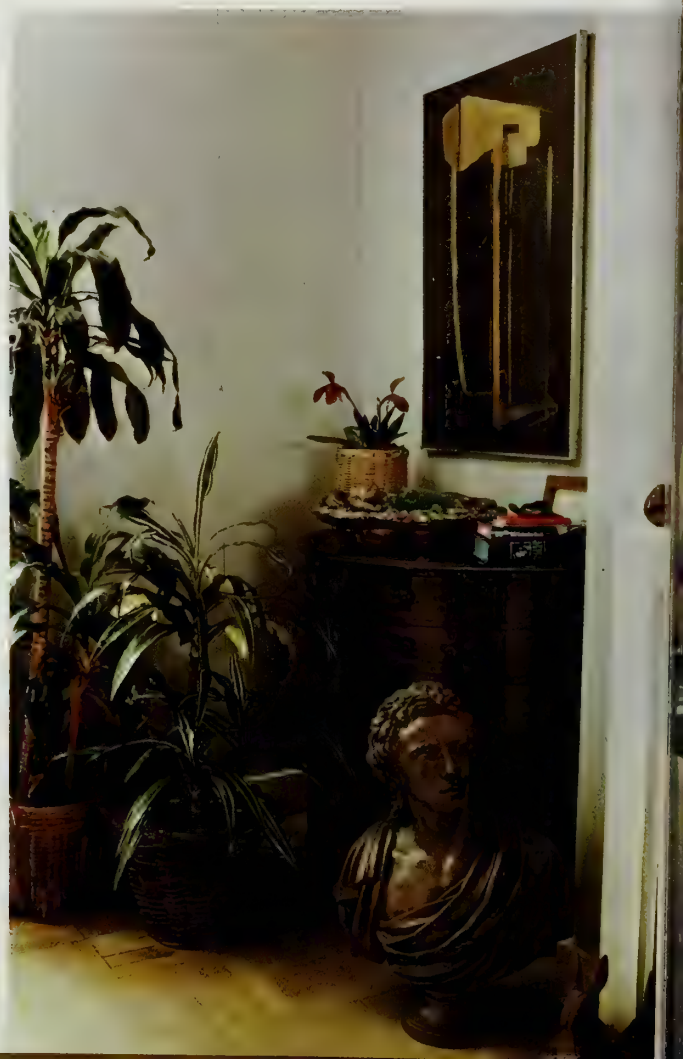
Recessed mirrored bases and cornices give the dark walls a floating quality. The maddening problem of how to hide heating and cooling elements is neatly solved by furring out the wall between the windows, so reducing everything to a single, unobtrusive grille. At the same time, this solution serves to make the windows deep recesses. The city is kept at an appropriate distance, and the room is given a splendid sense of depth and solidity. A ceiling of Chinese tea paper forms an agreeable substitute for that diagram of beams so typical of the Manhattan apartment. In the same unobtrusive fashion white doors slide into walls with a discreet technological murmur. There is nothing harsh.

Mr. Hadley achieves remarkable feats of condensation—approaching invisibility—with the aid of thoughtful and structural design solutions. The hall is a paradigm of this. There are no

"The eye is what needs training, through care and constant investigation."
—*Albert Hadley*







less than five different openings into this single space, but three of them are so artfully underplayed that they go unnoticed at first glance. Unnoticed, but not disguised. While there is an element of trompe l'oeil in everything Mr. Hadley does, he would never dream of cheating. So all the doors are opened by clearly visible and remarkably well designed wire pulls.

Another aspect of Mr. Hadley's philosophy that is given full rein in his apartment is the insistence upon simplicity and modesty. "Those wire pulls are available in every good hardware store," he explains. "I didn't want anything custom made."

In a small apartment it is vital that each room serve multiple needs. The small studio with its large bulletin board—"my changeable tapestry"—also features a large sofa that opens into two single beds for guests, while the lighting is so designed that, in fact, this very private space becomes a most pleasant room for reading.

"It does really come down to being truthful, doesn't it?" says Mr. Hadley. "And it is so difficult to be completely honest with ourselves. I think we all want to do something that is radical and different. But that temptation should be overcome. What must be expressed is the strong thread of continuity in the pattern of life—and our own particular preferences. A person becomes a designer because he has an intuitive flair, but he becomes a designer of merit through a long process of evolvement and involvement. The eye is what needs training, through care and constant investigation."

The visitor leaves these elegant and introspective rooms with the certainty that Mr. Hadley has conducted such trials and reached a set of judgments that are exactly in harmony with his own needs. He thinks of himself as a person who, like all of us, is the product of a particular time and place and situation. And his home is what most of us would like ours to be: an inventory of experience and a symbol of personal growth and change. □

Views of the Master Bedroom illustrate Mr. Hadley's adroit use of period pieces. An American Federal bull's-eye mirror reflects the late-18th-century English lacquered bed. Above the 17th-century English lacquered chest and the Regency demilune are drawings by Helène Fesenmaier. The French terra-cotta bust is from the 18th century.



A Triumph of Space

Scaling with Bravura

INTERIOR DESIGN BY HAROLD BRODERICK, ASID, OF ARTHUR ELROD ASSOCIATES
PHOTOGRAPHY BY CHARLES SCHNEIDER ARCHITECTURE BY FRED M. BRIGGS, AIA





A PROFUSION of natural beauty—ranging with magnificent abandon from beaches to deserts, from high mountains to rolling meadows—makes southern California one of the most versatile and enviable places in the world in which to live.

Particularly rich in the bounty of nature is that area lying to the north and the east of San Diego. It is an area echoing the history of the early Spanish settlers. The Camino Real, following the painful footsteps of Father Junípero Serra, still leads north from Mexico to San Francisco. It is a land of missions—Mission San Luis Rey and Mission Santa Ysabel—a land of abandoned gold mines and American Indian lore, a land of legend.

Rancho Santa Fe, lying between Torrey Pines and Oceanside and inland along the Via de la Valle, was formerly one of the original Spanish land grants. Now it is a large—and relatively unknown—area of estates and rolling meadows and citrus groves. It was here in the 1920s that the actor Douglas Fairbanks, Sr. created his Rancho Zorro, and it is here that the Santa Fe Railway planted innumerable eucalyptus trees. The Santa Fe was not successful in producing the proper wood for railroad ties, but the company did leave the land with sweeping signatures of beauty.

Several years ago, in the luxuriant setting of Rancho Santa Fe, Mr. and Mrs. Roland Sahm decided to build exactly the kind of house they had

LEFT ABOVE: The imposing 16,000-square-foot residence stretches across the top of a hill, surrounded by citrus groves and gently rolling terrain. LEFT: Stained glass Entrance Hall doors rise 16 feet above the marble flooring. OPPOSITE: A sunken Conversation Area adjoining the living room adds intimacy, and lessens the massive scale. Prentice sofas, covered in Stroheim & Romann suede, edge an Edward Fields rug. Pre-Columbian objects and Indian pots complement the décor.



"I found it very stimulating to work so closely with the architect."

always wanted. They wanted a house that would provide a counterpoint to the magnificent site they had chosen as well as form a background for their many collections of American Indian crafts and modern art. They wanted a large house—and a contemporary one.

What they have now, after two years of construction and attention to the smallest detail, is a house of monumental—indeed, majestic—proportions. Paradoxically, it is a warm and comfortable house, a house as appropriate for the comfort and pleasure of two as for any number of guests.

This happy paradox was made possible by an unusual and entire cooperation between owners, architect and interior designer. Fred M. Briggs of Laguna Beach was the architect who provided those vast and soaring interior spaces. The house has some nineteen rooms, and there is over 16,000 square feet of space.

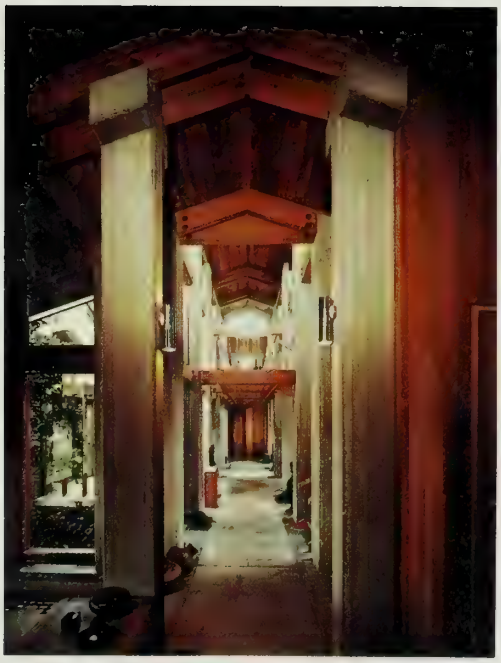
For an interior designer the challenge was provocative and exciting. Happily, the owners chose a California designer not often daunted by challenges of any kind: Harold Broderick, president of Arthur Elrod Associates in nearby Palm Springs. The firm is noted for its projects in every part of the United States.

Mr. Broderick's work has often been seen in *Architectural Digest*, most recently in the September/October 1975 issue, where an apartment he designed in the Racquet Club at Palm Springs was shown. He rejoiced in the assignment at Rancho Santa Fe.

"The architect," he explains, "was in the process of creating for Mr. and Mrs. Sahm—and for me to work with—a marvelous and versatile space. The house in its final form has massive interiors and very high ceilings. My task was simple enough, although really enormously difficult—to make the living areas warm and inviting."

The house at Rancho Santa Fe is entirely contemporary and made of poured concrete. There are wooden ceilings, a number of redwood walls,

BELOW LEFT: Tall poured concrete pillars and laminated redwood overhead beams line a gallery that divides the main living area. BELOW RIGHT: Lucite-framed Indian weavings taken from sandpaintings and Jack Zajac's bronze *Easter Goat #3* dramatize one end of the simplified Dining Room. A pierced paper wallhanging by Tom Wudl and an antique Imari jug honor the adjacent gallery. Leather-covered chairs from The Pace Collection rest on an Edward Fields rug. OPPOSITE ABOVE: The exhilarating 40- by 100-foot indoor Pool Pavilion serves as a generous mecca for relaxed entertaining. Tile flooring from American Olean underlies the Wicker Works furniture and Philip J. Sicola tables. OPPOSITE BELOW: Open yet defined areas for dining and games characterize the Terrace Room, which is separated from the Kitchen by cabinetry. Painting is by Juana Diaz, pottery from the San Ildefonso and Santa Clara tribes.





oak doors and cabinets. The architect used only the most natural materials, in order to complement the magnificent site on a hill surrounded by citrus groves and rolling lawns. The landscaping was carefully coordinated by the firm of Lang & Wood.

"I found it very stimulating to work so closely with the architect," says Harold Broderick. "It was almost an ideal situation, and I honestly feel one of the most impressive things about the finished house is the strong architectural statement it makes."

This is a sincere—and, quite possibly, unique—tribute from interior designer to architect. Often the two creative instincts are in conflict.

For two years Mr. Broderick followed every stage of construction, often accompanying Mr. Briggs to







"There simply weren't any preconceived ideas."

northern California to select appropriate woods or to stone quarries to find the exact material needed. Mrs. Sahm herself provided many of the decorative elements: most notably, perhaps, the exquisite Navajo rugs woven from sand-painting designs. They are among her most treasured objects, and all of them are the work of one Navajo woman. Now framed in Lucite, they grace many of the interior walls.

Hal Broderick was careful to key the interior décor to such unusual collections and to allow also for other collections—ranging from pre-Columbian art to paintings and sculptures by modern masters like Alexander Calder and Jack Zajac. Nor did he ever forget the impact of the lovely setting.

The colors he used were all natural: gray, beige, terra-cotta—with here and there necessary accents of blue and apricot. Fabrics were handmade, and all the furniture was custom made and designed by him. Under his supervision, builder Harry Wanket created extraordinary cabinetwork: insets, teak chests, and rare woods.

"Everyone was wonderful to work with," says Harold Broderick. "There simply weren't any preconceived ideas—neither from me nor Mr. Briggs nor Mr. and Mrs. Sahm. We just went ahead and made the house the way we all thought it should be."

This last statement is characteristically modest, and he emphatically repeats the leitmotiv running through all his comments: "Above all, the architect created the magnificent spaces I worked with."

Interior designer Hal Broderick is a professional. He knows what he himself is capable of doing, and he is quite prepared to pay tribute to the professionalism of others. And professionalism is the vital and necessary ingredient of all fine design. □

LEFT: Within the privacy of an upper-level master suite, the glass-walled Master Bathroom revels in a luxuriant garden adjoining the Sitting Room. BELOW: The spacious Master Bedroom faces a prospering orange grove. The painting above the bed is by Pat Berger. Upholstered furniture is by Prentice, carpeting is from Harmony.




100

Updating a Twenties Penthouse in Old Chicago

INTERIOR DESIGN BY RICHARD HIMMEL, ASID
PHOTOGRAPHY BY HEDRICH-BLESSING

ONE OF THE VERY SPECIAL sights in Chicago is the Gold Coast at night. It is an inner city neighborhood, yet it is synonymous with luxury living—a forest of large and small, old and new buildings that house some of Chicago's finest and most beautiful apartments.

Seen from a yacht on nearby Lake Michigan on a summer evening, the Gold Coast looks like a giant set of twinkling black and gold dominoes bordered by Lake Shore Drive, a double ribbon of yellow auto headlights.

The Gold Coast extends four blocks west of the lake, from Lincoln Park on the north to the city's finest shopping area on the south. The neighborhood is becoming even more vital and valuable because of recent building activity at its south border. Here are some of Chicago's newest buildings: the recently opened Water Tower Place, the 100-story John Hancock Center, and great department stores like Bonwit Teller and Marshall Field & Co. Here, too, are Halston and Courrèges, offices and theaters and the Ritz-Carlton Hotel.

To the west the Gold Coast extends into a neighborhood where small gourmet food shops, brownstones and graystones and some fine old high-ceilinged apartment buildings of the 1920s are all very close to each other.

In one such building, built about fifty years ago, a duplex penthouse, very much in its original condition, caught the attention of a young Chicago couple. It had a two-story living room with a vaulted ceiling and a two-story cathedral-style window. And the living room opened onto an enormous dining room ideal for entertaining. But the apartment was dark and dreary and out of touch with the 1970s.

Richard Himmel, that interior



A 25-foot arched and coffered ceiling increases the rarefied air of the penthouse Living Room. An Edward Fields rug defines the fireside grouping, and a towering bay window accommodates the grand piano. The painting above the marble mantel is by Larry Rivers, the portrait by Robert Natkin.







TOP: A luminous 10-panel Coromandel screen flanks the living room/dining room doorway; the combined length of the rooms is 70 feet. A salon set of Louis XVI armchairs is covered in Scalamandré strié. LEFT: High-back Louis XV Dining Room chairs upholstered in Stroheim and Romann velvet stand on a Patterson, Flynn & Martin floral rug. The painting is by Mauricio Lasansky. ABOVE: An antique French steel daybed adds flair to the Terrace.

"We kept the architecture, which is beautiful, and made it meaningful to a young family."

designer whose name is practically synonymous with some of Chicago's best-looking homes, is the man who preserved the elegance of the past while modernizing the apartment for the young couple—Mr. and Mrs. Ira Harris—and their three small children.

"They wanted traditional elegance, but they wanted a young look," explains Mr. Himmel. "They wanted it as child-proof as possible, yet comfortable for the children, too. In fact, the apartment is tailored for Mrs. Harris exactly like a couture dress."

Her husband is an investment banker, and the Harrises entertain frequently with cocktails, dinner and sometimes first-run movies. Different rooms and flexible furniture make it possible to entertain easily.

Meanwhile, there is a separate world upstairs where the children can enjoy their own friends without interfering with adult activity below.

"We kept the architecture, which is beautiful, and made it meaningful to a young family," the designer explains.

Richard Himmel eliminated the austerity of the high ceiling by changing the color from dark écru to white. He made the same change on the living room walls, eliminated draperies on the cathedral window and transformed the terrace, which used to have an awning, into a garden room with a skylight. He also decided against draperies for the garden room windows. This immediately lightened and brightened the dining room, adjacent to the garden room, and provided casual living and entertaining space next to the more formal area.

Adding the garden room provided another dimension in terms of bringing in the outside atmosphere. The daytime view is a magnificent city vista, and at night the room is magical, when the moon is full and shining.

While Mr. Himmel modernized the bathrooms, brought the electrical system up-to-date and completely redid the kitchen, he kept the dimensions of the principal rooms in their original state. And in the family breakfast room, opposite the garden room and on the other side of the formal dining room, he chose to emphasize the delicate plaster frieze, dating from the 1920s, rather than to eliminate it.

All these renovations were in keeping with the desire of designer and clients to preserve the best elements of the original apartment.

"My only design philosophy is to have no design philosophy," says Mr. Himmel. "Each family is different."

For the Harris apartment, he used traditional furniture conforming to the wishes of the owners.

"They liked the old-world charm of the apartment," the designer explains. "They don't like modern furniture, nor did I think modern furniture suitable in that kind of architectural background. So we simply restated traditional furniture in a modern way."

The apartment works superbly for entertaining because of the flow from the library and living room, where Mrs. Harris has cocktails served, to the dining room for seated dinners for up to twenty people. The dining room table, which Mr. Himmel had made in England, can be separated into three smaller tables. Additional dinner guests may sit in the garden and breakfast rooms, as well as at a table at the end of the living room.

Upstairs, the duplex is a mixture of private and public space. The children use their bedrooms for entertaining as well as privacy. The master bedroom is designed as a separate suite.

Now that the apartment has been transformed to suit her family, Mrs. Harris is pleasantly surprised to find that it still has room in which to grow.

"I haven't finished the apartment down to the last ashtray," she says. "I travel so much, and I do want to leave room for the things I acquire." □



RIGHT: Colorful floral fabric from Brunschwig & Fils enlivens the Master Bedroom. A Picasso lithograph hangs above the mantel; the painting over the sofa is by Cara Costea.

Dear Sir,

Philad.a April 3. 1787

I have often thought that the Number of People, who by Curiosity and the Admiration of your Character are drawn to call at Mt Vernon, must be very troublesome to you, and have therefore generally declined giving any introductory Letters. But my Nephew Mr Jonathan Williams, who was a faithful and active Agent of the United States during the whole War, in shipping Stores, Arms, Ammunition &c for the Army, being on his Way to Richmond, and desirous of paying his Respects to you, I hope you will excuse my giving this Line of Information concerning him, which at the same time may express my best Wishes for your Health and Happiness, and Hopes of seeing you here at the Convention, being persuaded that your Presence will be of the greatest Importance to the Success of the Measure. With sincere Esteem and Respect, I am, Dear Sir,

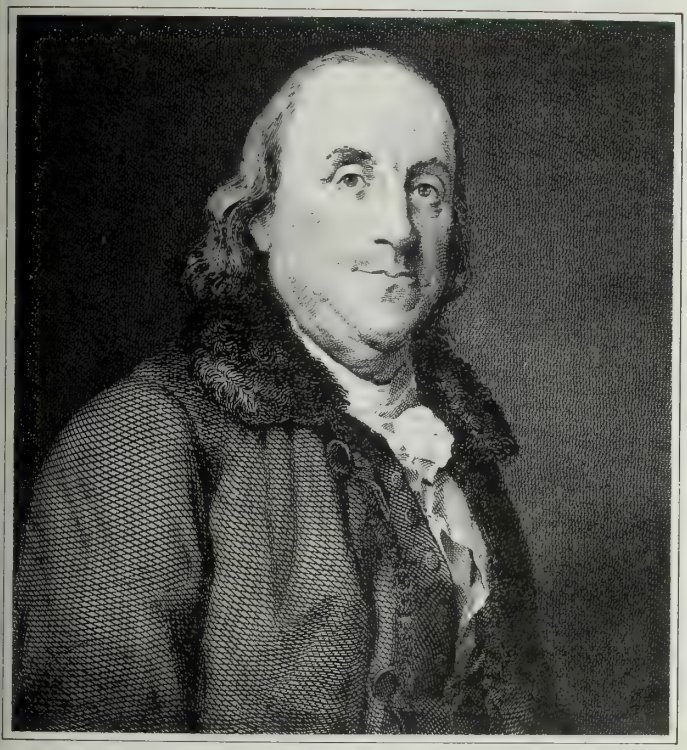
Your most obed.t & most hum.e Serv.t

B Franklin

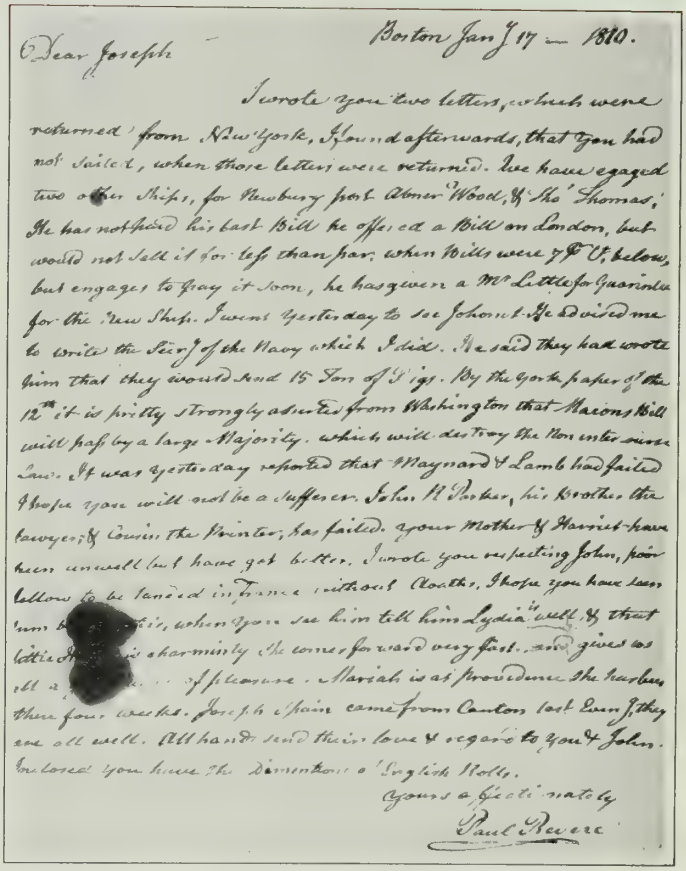
His Excell.y Gen.l Washington

Reading into the Past

BY MARY A. BENJAMIN



PAUL C. RICHARDS AUTOGRAPHS



Dear Joseph

Boston Jan 17 — 1810.

I wrote you two letters, which were returned from New York, I found afterwards, that you had not sailed, when those letters were returned. We have engaged two other Ships, for Newbury port Abner Wood, & the Thomas, He has not paid his last Bill he offered a Bill on London, but would not sell it for less than par. when Bills were 7 P C. below, but engages to pay it soon, he has given a Mr Little for Guarantee for the new Ships. I went Yesterday to see Johonot. He advised me to write the Sec.y of the Navy which I did. He said they had wrote him that they would send 15 Ton of Iron. By the York papers of the 12th it is pritty strongly asserted from Washington that Macons Bill will pass by a large Majority. which will destroy the Non intercourse Law. It was Yesterday reported that Maynard & Lamb had failed I hope you will not be a Sufferer. John H Parker, his Brother the lawyer, & Cousin the Printer, has failed. your Mother & Harriet have been unwell but have got better. I wrote you respecting John, poor fellow to be landed in France without Cloaths, I hope you have seen him by this, when you see him tell him Lydia is well & that little [redacted] is charmingly She comes forward very fast. and gives us all a great deal of pleasure. Mariah is at Providence She has been there four weeks. Joseph Shaw came from Canton last Even.g they are all well. All hands send their love & regard to you & John. Inclosed you have the Dimentions of English Holly.

Yours affectionately

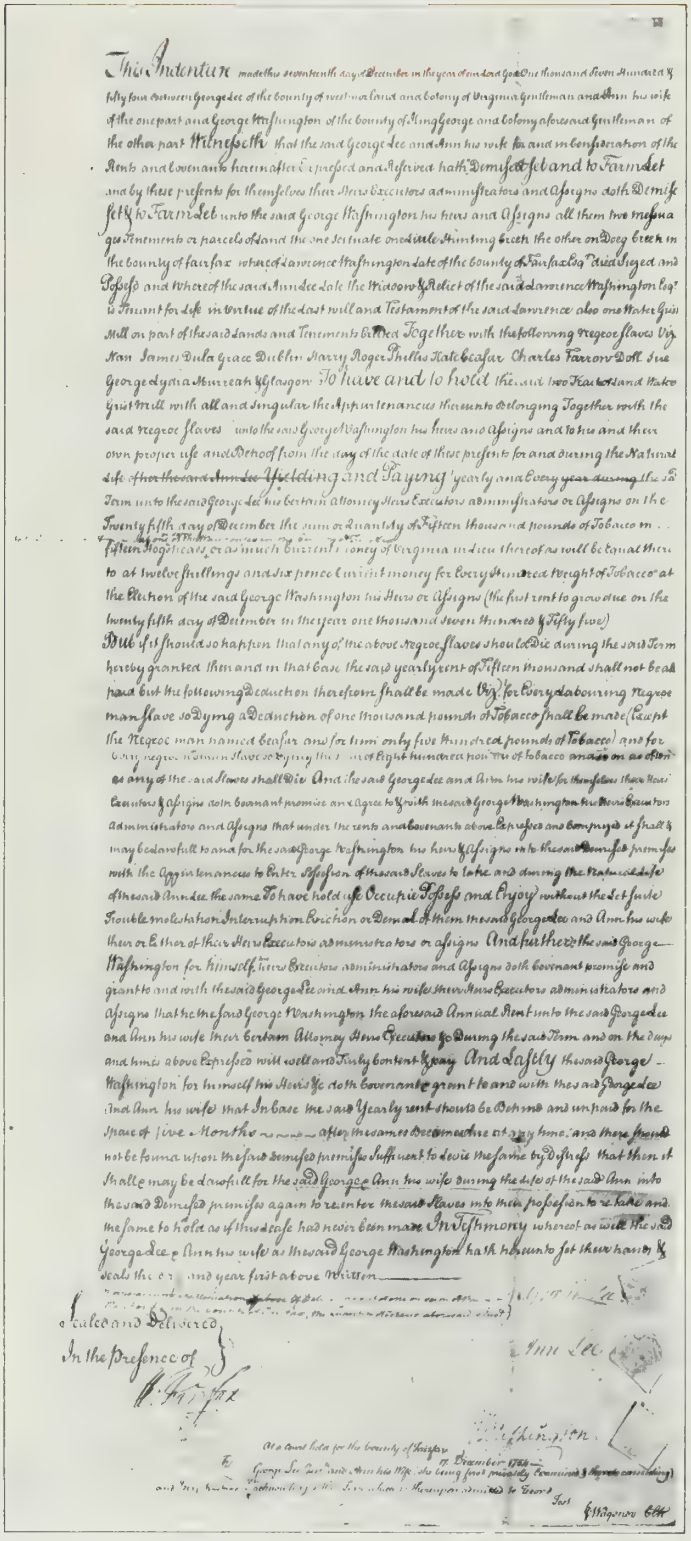
Paul Revere

OPPOSITE: Benjamin Franklin letter introducing his nephew to George Washington. Dated April 3, 1787. Courtesy, Paul C. Richards Autographs, Bridgewater, Massachusetts. ABOVE: Benjamin Franklin. RIGHT: 1810 letter from Paul Revere to his son regarding political events and various business. Courtesy, Robert F. Batchelder Autographs, Ambler, Pennsylvania.

SOME TIME AGO an impressive and well-known collection of Lincolniana—autographs and documents—went on the auction block, rousing the attention of Lincoln aficionados. One of the earliest and least significant pieces in the chronological sale catalog was a marriage certificate signed by a relative, Thomas Lincoln, recording the marriage of "A. Johson and Eliza McCardle." One savvy collector/dealer decided to acquire it, bid on and bought it. Further investigation revealed this was more than an obscure piece of Lincolniana. In fact, it was the marriage certificate of the then-illiterate Andrew Johnson, and his bride, school teacher Eliza McCardle, who taught her husband, later seventeenth President of the United States, to write. Surely this document was a remarkable and fortunate find.

Many wonder what it is that attracts collectors to this little-known field of autograph collecting. They can understand the collecting of art, fine furniture, porcelain and stamps—these are colorful and decorative. But finding beauty in a piece of paper with writing on it? What they fail to appreciate is that a letter or manuscript is actually a close bond that exists between two people separated by time or space. The writing or letter of an individual is the expression of his living thought, and in the case of those long-since dead, where else and how else can such a record be found?

...proclaiming it in such a Mode, as the



This Indenture made the seventeenth day of December in the year of our Lord One thousand Seven Hundred & fifty four between George Lee of the County of westmoreland and Colony of Virginia Gentleman and Ann his wife of the one part and George Washington of the County of King George and Colony aforesaid Gentleman of the other part Witnesseth that the said George Lee and Ann his wife for and in Consideration of the Rents and Covenants hereinafter reserved and mentioned hath Demised Granted and to Farm Let and by these presents for themselves their Heirs Executors administrators and Assigns doth Demise Grant and to Farm Let unto the said George Washington his Heirs and Assigns all those two messuages Tenements or parcels of land the one scituate on a little Hunting Creek the other on Dogue Creek in the County of Fairfax whereof Lawrence Washington late of the County of Fairfax Deceased was Seized and Possessed and whereof the said Hundred Lots the Widow & Relict of the said Lawrence Washington Esqr is Intitled for life in virtue of the last will and Testament of the said Lawrence also one Water Grist Mill on part of the said Lands and Tenements Erected Together with the following Negroe Slaves Viz Man James Dula Grace Dublin Harry Roger Phillis Kate Becafar Charles Farrow Doll Sue George Lydia Maureen & Dragon To have and to hold the said two Hundred and Water Grist Mill with all and singular the Appurtenances thereunto belonging Together with the said Negroe Slaves unto the said George Washington his Heirs and Assigns and to his and their own proper use and Behoof from the day of the date of these presents for and during the Natural Life of the said Ann Yielding and Paying yearly and every year during the said Term unto the said George Lee his certain Attorney Heirs Executors administrators or Assigns on the Twenty fifth day of December the sum or Quantity of Fifteen thousand pounds of Tobacco in Fifteen Hogsheads or as much Current Money of Virginia in lieu thereof as will be equal thereto at twelve shillings and six pence Current money for every Hundred weight of Tobacco at the Election of the said George Washington his Heirs or Assigns (the first rent to grow due on the twenty fifth day of December in the year one thousand seven Hundred & fifty five) But if it should so happen that any of the above Negroe Slaves should Die during the said Term hereby granted then and in that case the said yearly rent of Fifteen thousand shall not be paid but the following Deduction therefrom shall be made Viz for every labouring Negroe man Slave so Dying a Deduction of one thousand pounds of Tobacco shall be made (except the Negroe man named Becafar and for him only five Hundred pounds of Tobacco) and for every Negroe Woman Slave so Dying three hundred pounds of Tobacco and so on as often as any of the said Slaves shall Die And the said George Lee and Ann his wife for themselves their Heirs Executors & Assigns doth Covenant promise and Agree to & with the said George Washington his Heirs Executors administrators and Assigns that under the rents and Covenants above Reserved and Compounded shall & may be Lawfull to and for the said George Washington his Heirs & Assigns into the said Demised premises with the Appurtenances to Enter Possession of the said Slaves to take and during the Natural Life of the said Ann the same To have hold use Occupie Possess and Enjoy without the Let Suit Trouble molestation Interruption Eviction or Demand of them the said George Lee and Ann his wife their or either of their Heirs Executors administrators or Assigns And further the said George Washington for himself Heirs Executors administrators and Assigns doth Covenant promise and grant to and with the said George Lee and Ann his wife their Heirs Executors administrators and Assigns that he the said George Washington the aforesaid Annual Rent unto the said George Lee and Ann his wife their Certain Attorney Heirs Executors & During the said Term and on the Days and Times above Reprised will well and Truly Content & pay And Lastly the said George Washington for himself his Heirs &c doth Covenant & grant to and with the said George Lee and Ann his wife that In case the said Yearly rent should be Behind and unpaid for the space of five Months after the same Became due at any time and there should not be found upon the said Demised premises Sufficient to Levie the same by Distress that then it shall & may be Lawfull for the said George Ann his wife during the Life of the said Ann into the said Demised premises again to Reenter the said Slaves into their possession to Retake and the same to hold as of their Estate had never been made In Testimony whereof as well the said George Lee & Ann his wife as the said George Washington hath hereunto set their hands & seals the Day and year first above Written

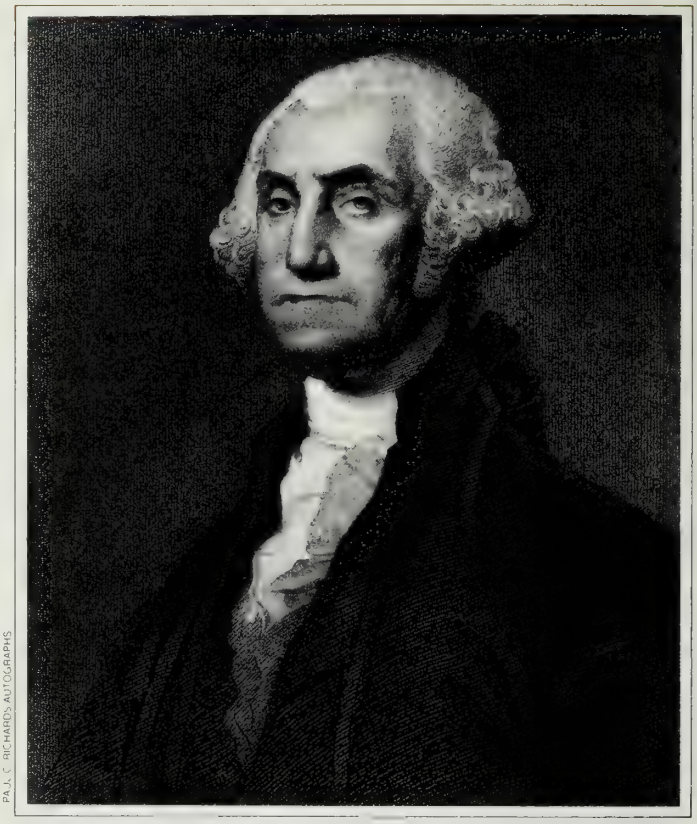
Sealed and Delivered
In the Presence of

John Lee

Ann Lee

Go. Washington

At a Court held for the County of Fairfax
17 December 1754
George Lee Gent. came into this Court and acknowledged this Deed to be his Act and Deed
Teste Wm Payne Clk



PAUL C. RICHARD'S AUTOGRAPHS

ABOVE: George Washington's signed deed to Mount Vernon, the only document pertaining to his ownership of property; dated December 17, 1754. Courtesy, John F. Fleming, New York. RIGHT: George Washington.

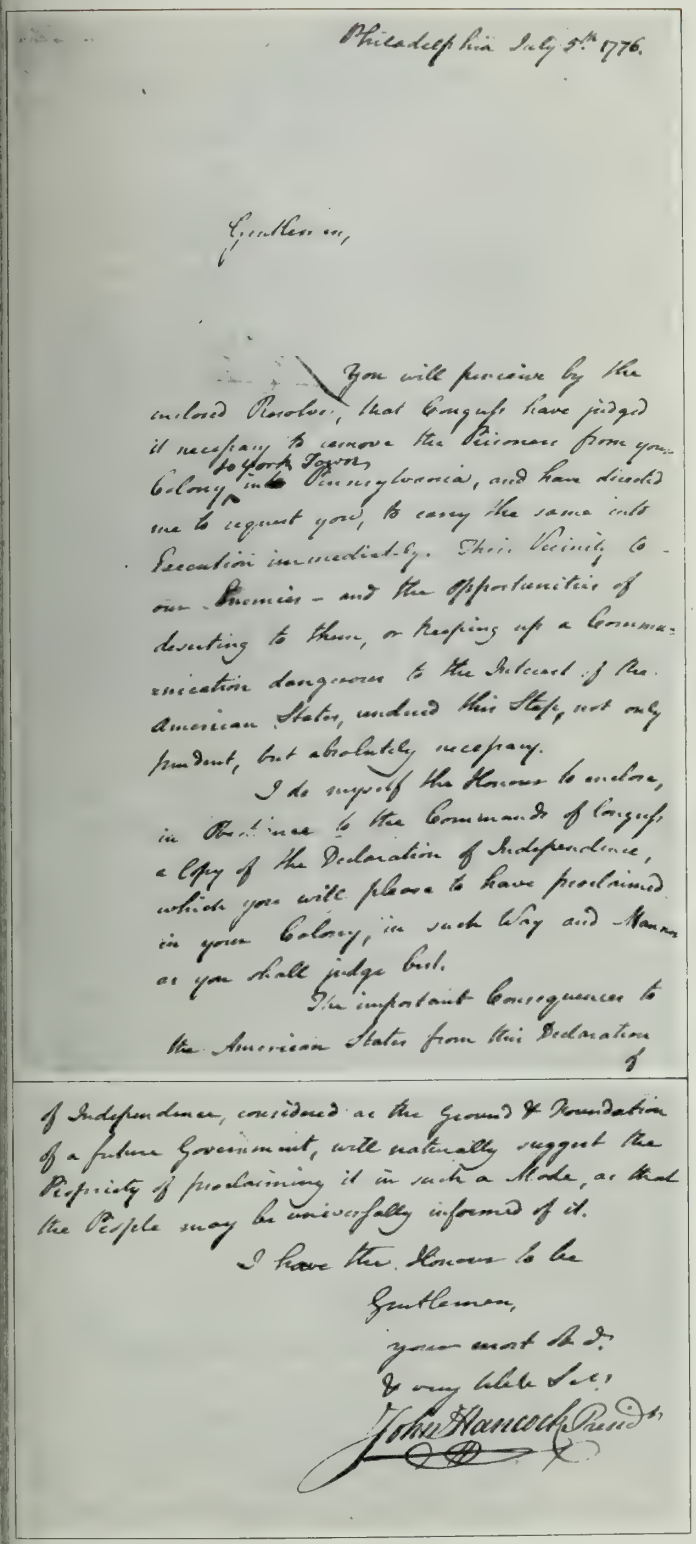
A communion of spirit, a tangible relationship with the writer, a mutuality of interests or perhaps a subconscious bit of hero worship, draws collectors to autographs.

The preserving and collecting of autographs is an ancient practice. Now housed in the British Museum, one of the earliest collections known to scholars is a portion of the library of Sardanapalus, one of the most powerful monarchs and greatest literary patrons of the Assyrians.

The young students who first attended the great universities at Paris, Oxford, Salamanca and other cities were among those who originally preserved writings. Wishing to retain memories of these years, they kept notebooks, *alba amicorum*, in which friends and teachers jotted quotations, expressions of friendship or words of wisdom. It was a short step from treasuring to preserving these.

Today every country boasts its notable collectors and great manuscript libraries. Each nation, understandably, favors its own great figures. Germany, for example, delights in the writings of Beethoven, Mozart, Goethe, Schiller, Heine, Leibnitz, Schopenhauer and Kant, among others. France treasures the manuscripts of her greats: Voltaire, Molière, Racine, Pascal and especially Napoleon. Similarly, England, Italy, Spain and other countries revere documents

the People may be universally informed of it.



Philadelphia July 5th 1776.

Gentlemen,

You will perceive by the inclosed Resolves, that Congress have judged it necessary to remove the Prisoners from your Colony to York Town in Pennsylvania, and have directed me to request you, to carry the same into Execution immediately. Their Vicinity to our Enemies — and the Opportunities of deserting to them, or keeping up a Communication dangerous to the Interest of the American States, indeed this Step, not only prudent, but absolutely necessary.

I do myself the Honour to inclose, in Obedience to the Commands of Congress, a Copy of the Declaration of Independence, which you will please to have proclaimed in your Colony, in such Way and Manner as you shall judge best.

The important Consequences to the American States from this Declaration of Independence, considered as the Ground & Foundation of a future Government, will naturally suggest the Propriety of proclaiming it in such a Mode, as that the People may be universally informed of it.

I have the Honour to be
Gentlemen,
your most ob.t
& very hble Serv.t
John Hancock Presid.t

Letter signed by John Hancock, conveying information regarding the first printing of the Declaration of Independence, known as the Dunlap printing. (One of only 15 or 17 copies.) Dated July 5, 1776. Courtesy, The Scriptorium, Beverly Hills./Letter from Harriet Beecher Stowe to the principal of Joliet School regarding their Lincoln celebration. Dated February 9, 1874. Courtesy, Irving Zucker, New York.

Hartford Feby 9th 1874

I would say to the dear children of the Illinois State School that I am very glad they are to have a Lincoln day Celebration.

I wish to remind you also that the lesson of Mr Lincoln's Career as President, is a manifold one. He was, in a strangely full & rich manner the representative, the federal head, the voice the plenary agent of the people of the United States. As such, his life teaches what the war teaches to us, the strength & the magnificent morality of an intelligent people

trained in self control, in thought, in the doctrines of justice & freedom and in the fear of God.

What I have written here is quoted from my sketch of the life & career of

Abraham Lincoln in
Men of Our Times

Sincerely your friend
Harriet Beecher Stowe

America.

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

My native country, thee,
Land of the noble, free,
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills,
My heart with rapture thrills,
Like that above.

Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,—
The sound prolong.

Our fathers' God, to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light,
Protect us by Thy might,
Great God, our King.

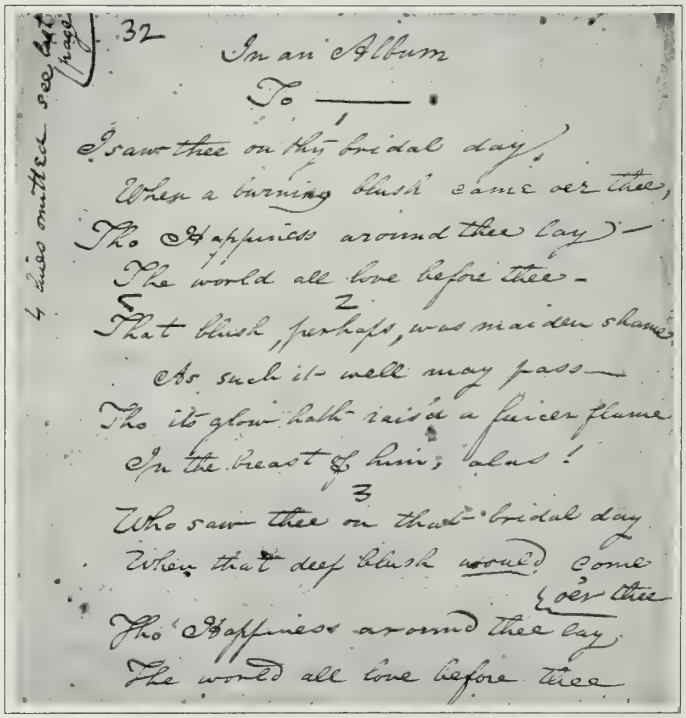
S. F. Smith.

1832–1880.

Such as the way, see



THE BETTMAN ARCHIVE



32

In an Album

To ——.

1

I saw thee on thy bridal day,
When a burning blush came o'er thee,
Tho Happiness around thee lay—
The world all love before thee—

2

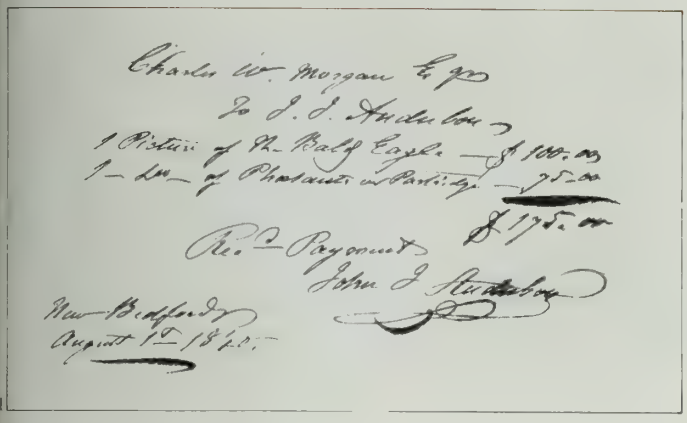
That blush, perhaps, was maiden shame,
As such it well may pass—
Tho its glow hath raised a fairer flame
In the breast of him, alas!

3

Who saw thee on that bridal day
When that deep blush would come o'er thee
Tho Happiness around thee lay,
The world all love before thee

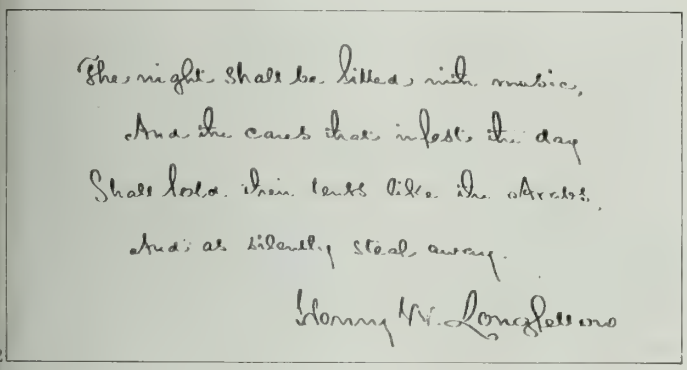
LEFT: Samuel Francis Smith's manuscript of the song "America," published in 1832. Courtesy, The Scriptorium, Beverly Hills. TOP: Edgar Allan Poe. ABOVE: The second-earliest-known manuscript of Edgar Allan Poe. Written while he was at West Point, this is one of the poems in his first book, *Tamerlane and Other Poems*, 1827. Courtesy, The Scriptorium, Beverly Hills.

she would become.



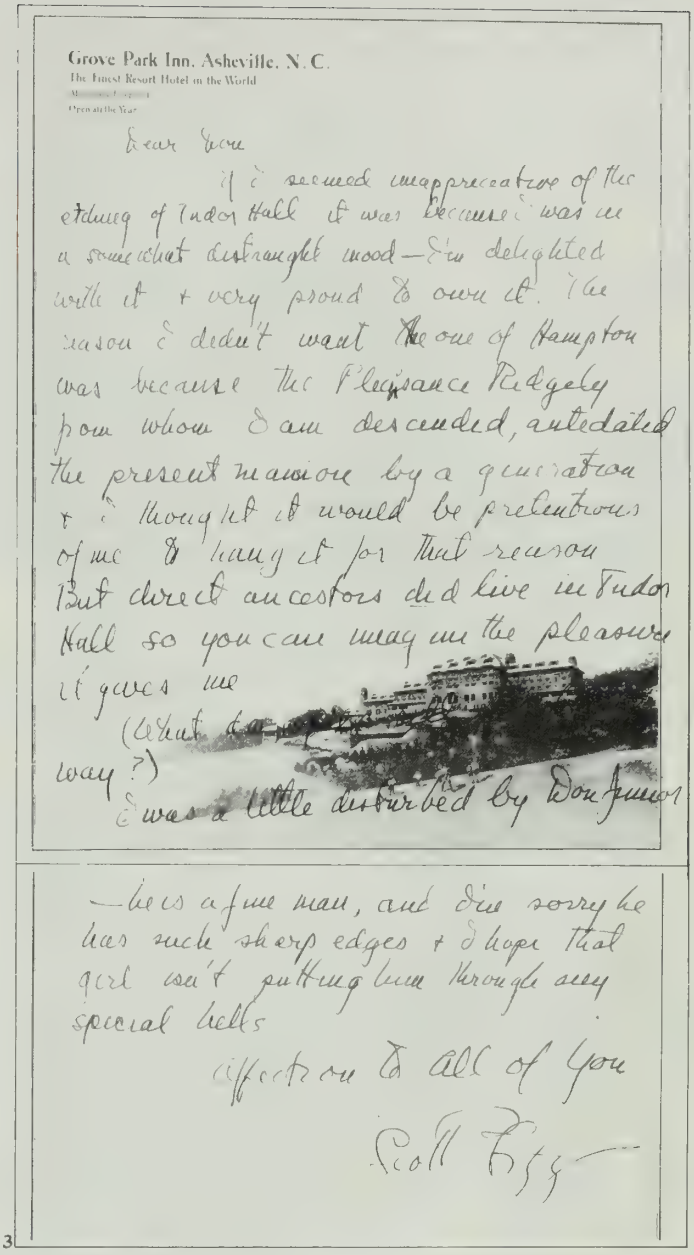
Charles W. Morgan Esqr
To J. J. Audubon
1 Picture of the Bald Eagle — $ 100.00
1 — do — of Pheasants in Partridge — 75.00
$ 175.00
Rec'd Payment
John J. Audubon
New Bedford
August 1st 1840.

1



The night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.
Henry W. Longfellow

2



Grove Park Inn, Asheville, N. C.
The Finest Resort Hotel in the World
Open all the Year

Dear Don

If I seemed unappreciative of the etching of Tudor Hall it was because I was in a somewhat distraught mood — I'm delighted with it & very proud to own it. The reason I didn't want the one of Hampton was because the Plaissance Ridgely from whom I am descended, antedated the present mansion by a generation & I thought it would be pretentious of me & hang it for that reason But direct ancestors did live in Tudor Hall so you can imagine the pleasure it gives me

(What a way?)

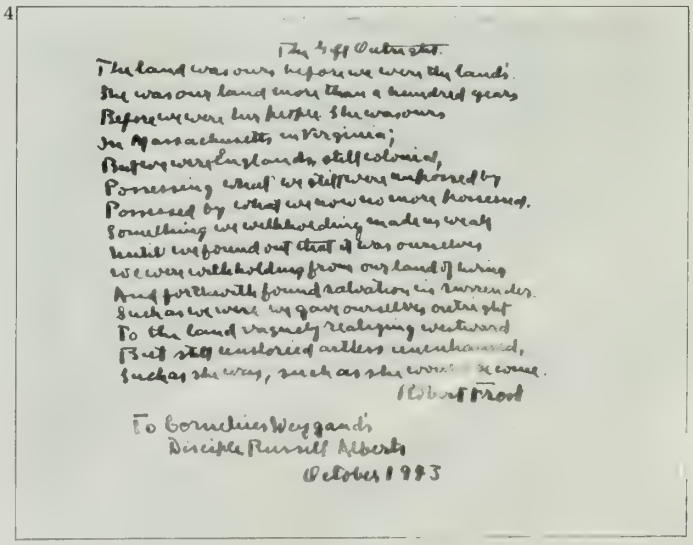
I was a little disturbed by Don Junior

—he's a fine man, and I'm sorry he has such sharp edges & I hope that girl isn't putting him through any special hells

Affection & all of you

Scott Fitz

3



The Gift Outright

The land was ours before we were the land's.
She was our land more than a hundred years
Before we were her people. She was ours
In Massachusetts, in Virginia;
But we were England's, still colonial,
Possessing what we still were unpossessed by
Possessed by what we now no more possessed.
Something we were withholding made us weak
Until we found out that it was ourselves
We were withholding from our land of living
And forthwith found salvation in surrender.
Such as we were we gave ourselves outright
To the land vaguely realizing westward
But still unstoried, artless, unenhanced,
Such as she was, such as she would become.

Robert Frost

To Cornelius Weygandt
Disciple Russell Alberts
October 1943

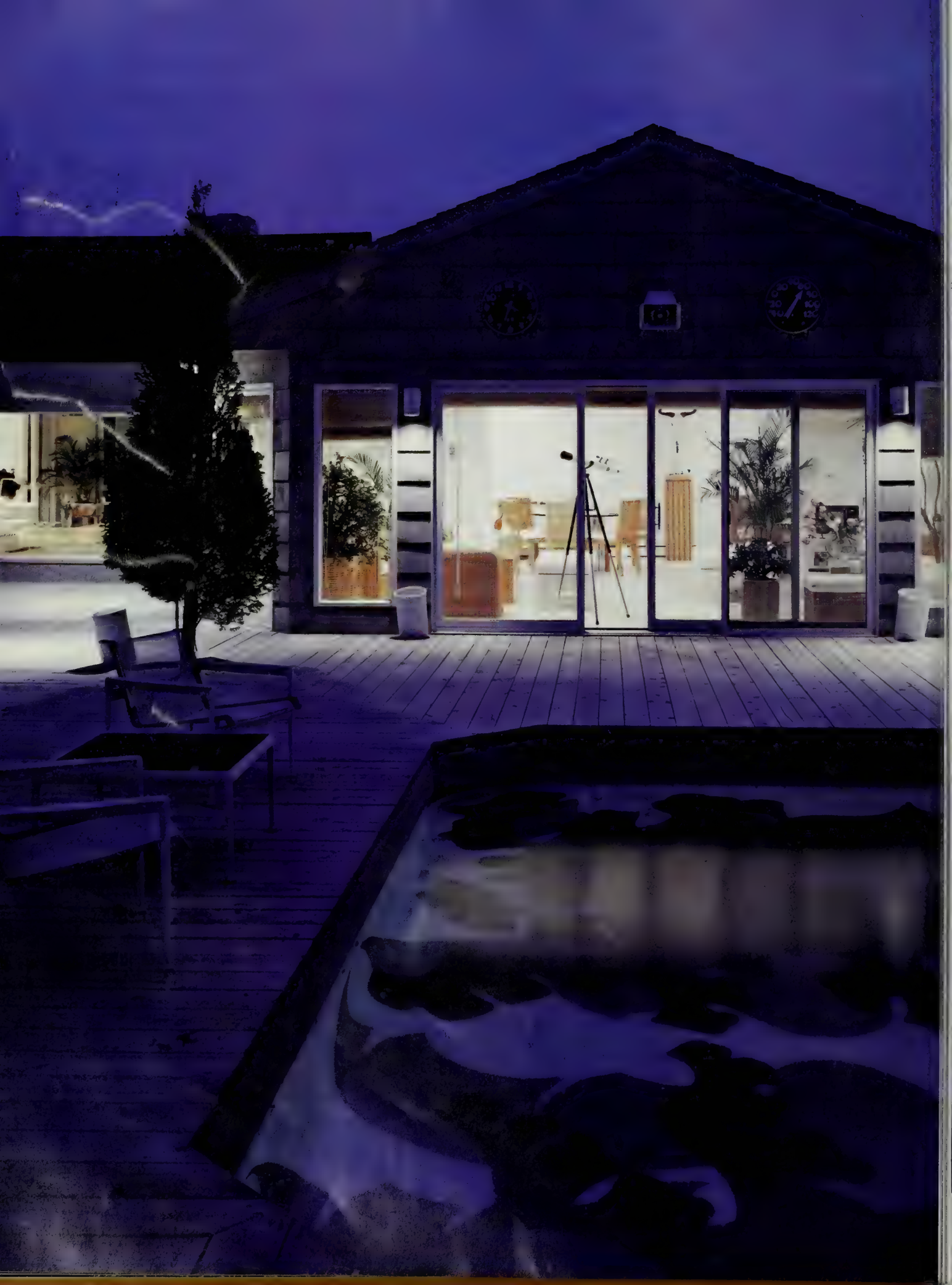
4

1. John J. Audubon's invoice, dated August 1, 1840, for two of his paintings. Courtesy, Walter R. Benjamin Autographs, Inc., Hunter, New York. 2. Manuscript of stanza eleven from Henry Wadsworth Longfellow's poem "The Day Is Done," 1845. Courtesy, Walter R. Benjamin Autographs, Inc., Hunter, New York. 3. Letter from F. Scott Fitzgerald, circa July 1935, to Don Swann, regarding Swann's etching of Tudor Hall, and a reference to Fitzgerald's lineage. Courtesy, Doris Harris Autographs, Los Angeles. 4. Manuscript of Robert Frost's poem "The Gift Outright," written on the front free endpaper of his book *West-Running Brook*, published in 1928. Inscribed by Frost, "To Cornelius Weyand's Disciple Russell Alberts, October 1943." Courtesy, Doris Harris Autographs, Los Angeles.

by their outstanding citizens. In the United States, collectors regularly seek letters of the Founding Fathers and take pride in forming sets of the Signers of the Declaration of Independence, and of the presidents. Letters of literary figures are also in great demand, particularly those of Edgar Allan Poe, Emily Dickinson, Nathaniel Hawthorne, Mark Twain, Ralph Waldo Emerson, as well as modern authors such as F. Scott Fitzgerald, Ernest Hemingway and William Faulkner.

Music, literature, science and medicine are notable among certain areas of collecting that have international appeal. Much of this material, quite difficult to secure, commands high prices. And, in the autograph world as in other fields, supply and demand govern prices. Yet much good material continues to appear for sale. Resurrected

continued on page 140



Summer at the Beach

A Style for Vacation Living on Long Island

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE







"IT'S NEITHER FIRE ISLAND beach nor apple-green-and-white—and it's not stark, stark modern, which most people really don't like anyway," says Michael de Santis. He is describing the Westhampton Beach house he did up for himself and recently sold to a client-friend who keeps everything from paintings to dinner plates exactly as the designer left them. Nothing was changed; nothing had to be.

Surely this is a rare tribute to an

OPPOSITE: Glass doors lead from the solarium to the pool. ABOVE LEFT: A Michael Ince sculpture dramatizes the main entrance to the beach house. ABOVE RIGHT: A still life by David Mills and an abstract by André color the tiled Entrance Hall. LEFT: Leather and steel fireside chairs from The Pace Collection accent the Living Room's pale tones, typified by the Kirk-Brummel vinyl suede on the ottomans A space-defining rug from Rosecore partially covers Stark's sisal carpeting.

interior designer. And perhaps it is a rarer tribute to a new owner, since very often half the pleasure of buying a new house revolves around changing the old décor completely. The fact is that Michael de Santis, with his elegant sense of the appropriate, managed to create a unified statement exactly in keeping with the nature of Long Island and its role as a leading resort area in the United States.

Starting with a magnificent waterside lot and a tiny, unprepossessing frame house moved by the former owners from a neighboring farm, Mr. de Santis turned the property into an intimate, resortlike summer home complete with boat slip, tennis court, poolside dining pavilion and greenhouse—a lovely carefree world.

Having no interiors worth preserving, the original house was virtually dissolved in the free flow of additions that open one from another with an easy relaxed movement of unconfined volumes and perspectives.

Michael de Santis's sense of volumes is remarkable. Starting, for example, with the unlikely proportions

RIGHT AND COVER: The large Solarium uses a sophisticated approach to tile, wicker, Stroheim & Romann sailcloth and simulated leather for a beachfront design. The rug from Rosecore Carpet contributes its soft-toned pattern. BELOW: The 50-year-old updated Cape Cod structure was chosen because of its bayside location on Long Island's south shore.





of a 6-by-26-foot bathroom, many designers logically would have opted for widening or shortening—or dynamiting. Undaunted, Mr. de Santis extended the length of the room still farther with a small courtyard/garden beyond a glassed-in bathtub, then mirrored the long walls to reflect an assertively geometric carpet and metallic trellis-printed ceiling paper. The strong reflected patterns transform the former hallway-cum-bathroom into dynamic open space—bright, animated, and graciously inviting.

Ceiling treatments are a de Santis forte. Rather than unifying the diverse procession of original rooms and additions with an obvious clean sweep of flat ceilings, he has given each room its own variation: Some are pitched; others saddlebacked, hipped or semi-mansarded; some combine several systems, according to the complex play of the house's varied roof styles. The rooms' newly shaped volumes lift and redescend, bringing an unusual life and ease to the open, fluid transitions of interior space. That fluidity, to be sure, leads to the success of the final statement and the charm of the house.

On the surface, at least, such devices do not seem out of the ordinary. In fact, they seem quite called for in the context of a vacation house on Long Island. Nonetheless, the obvious is sometimes not evident to those who are not professional decorators.

"Open" is a key to this house—created, as the designer says, "to entertain, to have a very comfortable master bedroom, and also to take advantage of the sun." There is a notable lack of insulation against the excitement of the seaside light and air. Even the gazebo has an impressive skylight.

Twin polished-aluminum and glass Dining Room tables provide for intimate entertaining within the unrestrained open space achieved by the removal of interior walls. The painting above the cantilevered buffet is by Joseph Messina; the abstract above the living room sofa in the background is by Sanchez.

The problems of design, however, were not as simple as those of the ordinary summer vacation house. The summer look could not be too summery, for the house is frequently used in winter as well. A happy combination had to be—and was—found, to meet the demands of different seasons and many different moods.

Overlooking the pool is a cool enclosed veranda with gleaming white tile floor and white-cushioned California rattan furniture. It balances the more sheltered living room's ample thickly upholstered sofas and tempting black leather armchairs flanking the stainless steel fireplace. And in the master bedroom, which can be opened to the wide cedar deck around the pool or completely curtained off, a mirrored screen next to the jaunty corner fireplace conceals necessities like the air conditioning.

Throughout the house, surfaces run from smooth to reflective. If the surfaces are cool, however, the reflections are warm. The dominant white is offset by beiges, pale pinks and some dazzling accents of royal blue plexiglass, among other colors.

"And there are just things I liked without any theme in mind," says the designer. The "just things" concept covers a broad territory—ranging from a handsomely mounted wildebeest skull picked up on a whim in London's Pimlico Road some eight years ago, to an ingenious array of mirrored skylights reflecting on their many surfaces the brilliant Long Island light.

Basically, it was a matter of freedom—of versatility and flexibility and imagination. Mr. de Santis excels in all these different areas of design.

A liberal use of lacquer, steel, plexiglass, crystal, tile and varnished rattan makes a light, crisp background for an assortment of natural curiosities with a seashore accent. There are giant conch, nautilus and other exotic shells displayed on Lucite stands or mounted as lamps; a shell-encrusted box; and a

Basically it was a matter of freedom, of versatility, flexibility and imagination.

polished tortoise with brass head and feet. A tall sheaf of pampas grass in one corner of the living room echoes the old-fashioned Long Island beach-house charm of the antique wicker chairs in the trellised poolside gazebo. Pale geometric durrie rugs soften the stark floor treatment of both the living room and the veranda.

A small greenhouse, open to the dining room, extends the spatial flow and gives an outdoor tone to the frequent dinner parties given in the house. For these the designer prefers two tables of six to the less personal setting of a large dining table.

"If you have four at a table for twelve you lose something," he says. "It's not at all intimate or comfortable."

A collection of large semitropical plants significantly add their deep greens to the house colors, and they too play their role in the constant outside-inside interchange. This theme of tropical plants carries on into the pool, which de Santis had painted with giant two-tone palm-frond motifs, lending a delightful note of surprise as they flicker in the refractions of underwater light.

The designer has a fondness for palms, and two large ones imported from Florida originally stood at either end of the poolside pavilion. Unfortunately, they failed to adapt to the Long Island winters and are now replaced by tall evergreens.

"But it used to look great with the palm trees," says the designer. "It was so pretty." But the evergreens are handsome, perhaps more appropriate.

It is an ideal house for entertaining. Yet Michael de Santis already looks forward to his next beach house: "The next one—ultra contemporary!" □

BELOW: A latticework gazebo at the far end of the pool shelters guests from the intense summer sun. Antique wicker pieces contrast with the new outdoor deck furniture. The graphic of palm trees lining a pool is by Alan West. RIGHT: Vertical blinds overlaid with sun-resistant drapery protect the Master Bedroom from the brilliant oceanside light. A freestanding fireplace adds warmth, as does the neutral-toned rug and carpeting by Stark.









Kilvert's Parsonage—An English Country House

INTERIOR DESIGN BY DAVID VICARY
PHOTOGRAPHY BY DERRY MOORE



"IT IS GOOD MANNERS in architecture to answer with your furnishings. I've done this here, with much pushing and pulling around, and I've fixed it the way I want with Parson Kilvert slightly breathing down my neck."

Architect and designer David Vicary is speaking, as he climbs out of gumboots and leads the way into his West Country parsonage. You wonder how the Reverend Francis Kilvert, the eighteenth-century diarist, would have felt about the glamorous decorations of the present owner. It was here that the parson's thoughts on country life were set down in his *Diary*. The house is charged with nostalgia, both for Parson Kilvert's time remembered and for David Vicary's disposition for living in the grand manner.

"Because my relatives each ended up with a fine house and I didn't," he says, "I decided to find one myself."

And so, some years ago—after viewing a hundred or so potential residences, none of which were appropriate architecturally, geographically, or financially—he stumbled upon *Kilvert's Parsonage*, a romantic Georgian house veiled by a multitude of trees.

Built in 1739 by John Wood the Elder, from locally quarried Bath stone, the 25-room early-Georgian country house is set amid grasslands and elms. The Tuscan-style columned porch was added in 1760.



Visitors find their way with the help of a card printed in ecclesiastical Gothic and written with whimsy: "Keep hawkeyed for broken down 1825 Iron Gates in Hawthorn Hedge on RHS. Drive over fields, single Oak on left. Go on into wood."

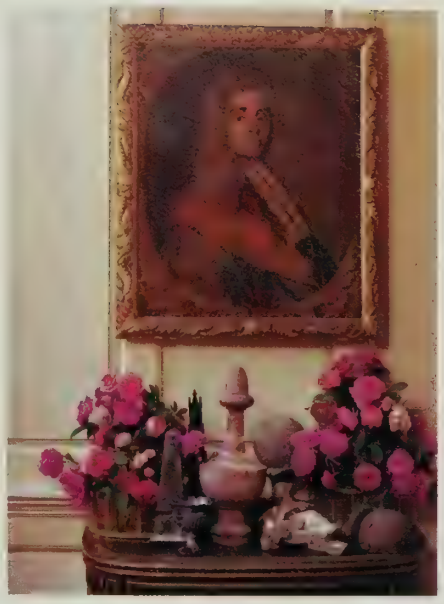
The house was built by the Woods family who went on to build the town of Bath, and it is constructed in the characteristic gray and somber Bath stone. Inside, behind the heavily draped brown Irish-tweed curtain that skirts the front door, the atmosphere is completely Italian. The enormous main hall is golden yellow, the wainscot is simulated mahogany, and suspended from the upstairs ceiling is a Venetian chandelier, its candles half-spent with dripped wax petrified down their sides. Wall brackets hold more candles in careless disarray.

"It's my Miss Haversham touch," says Mr. Vicary, "though I don't perfect it with her cobwebs. The walls were clogged with distemper. I changed them from their original Bath biscuit color. And a good thing, too."

He describes his house as being "very grand on a small scale." And he is delighted with the original shell and what he has achieved within it: "I have a passion for the country house thing, and it's unbelievable what you can learn if you go at it."

It is not unusual to find Mr. Vicary, clad in full length paisley robe, mandarin style, scrambling eggs amid a clutter that would be untenable for less orderly individuals. Functional pots and pans are overlaid with ornaments, and food and furniture gather haphazardly in the Dutch-looking kitchen. Flake, the snow-white cat, prowls on the windowsill and presses a hopeful pink nose against the pane.

Maintenance of so many possessions does not worry their owner: "The Navy teaches you all about routine and scrubbing floors. Hard work doesn't worry me. A blitz, then I forget it. Anyway, I couldn't live in a plain room. Obvious, isn't it?"



Views of the Red Room, named for its 1840 Brussels rug, indicate an enthusiasm for controlled clutter. "Rescued" 19th-century cottons cover chairs, tables and cushions. Pairs of 1810 English bell pulls and 1740 Dutch painted-leather chinoiserie screens flank a late-17th-century painting. Roses bloom beneath the 1648 portrait of a Vicary ancestor. Antique fringe frames a window-seat niche.

The parsonage indeed suggests a countinghouse with an untold wealth of clutter. But everything has a place—from straw hats, birdcages, books amassed in the absence of enough bookshelves, and blue and white Spode transfer plates. Pictures jostle for position in every available space; wicker baskets and groups of ornaments make harmonious forms; a collection of postcards is grouped on the mantelpiece; church photographs are framed in maple; there are needlework tapestries, innumerable objects.

Amid this keenly overstuffed home with another ten or more empty rooms still locked at the back, it is difficult to discover whether the owner finds his attitude to the collections damning or





"It meets my requirements: style, architecture and privacy."

admirable. There is a certain ambivalence. He is proud of his eye for detail, and certainly you would have to be gimlet-eyed to wend your way through such a maze to find something as ordinary as, say, a mislaid bedroom slipper. Disorder hardly bothers him.

"What I need from my home is sympathy," he says, "and I get it. It meets my first requirements in a place to call my own—style, architecture and complete privacy. It's all here."

Since going into practice of design alone, David Vicary has had over two hundred assignments, and kitchens are a specialty of his. Four of them were designed for cooking expert Robert Carrier. In his own kitchen he has obscured the view of the stove and sink by more decorative clutter, and the mammoth old range lends rustic character to the space. In spite of the elaboration a sense of order and usefulness prevails. The curtains are of faded Indian cloth, a discreet wood covering faces the stove side, the main oval table is dressed in three skirts of cloth with the top one a Portuguese blue flower print. There are Delft tiles and stippled reddish walls. Places are laid for a meal, but gathered round and encroaching on the place settings are many other objects: jars of home-made jams, glasses, baskets, a bowl of oranges in a Tenerife bowl. The dresser china is printed with names of houses, and a favorite game with guests is to guess which stately home is which: *Goodwood, Knole* and so on.

David Vicary acquired considerable knowledge from the experience of working with the renowned interior





Views of the Dutch-inspired Kitchen. OPPOSITE: The kitchen takes its color cues from an extensive Spode collection. ABOVE RIGHT: Terrines, jars and bottles cluster in a window recess. RIGHT: Two Spode plates depicting Alexander Pope's villa at Twickenham stand behind Leeds and Wedgwood creamware. A 1790 Spode Tiber dish rests on a butcher's table; above it is a Yorkshire estate map.

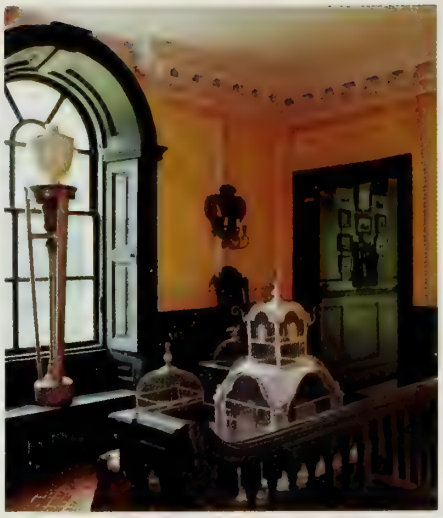
designer John Fowler. Today his assignments often combine work with designer David Mlinaric.

"I like what I do, working on the bones of a place as architect," he says. "David will take infinite patience choosing everything down to the last fashionable glass. I admire that, but I wouldn't want to be so involved."

People for whom he has worked include names to conjure with: Clore, Getty and Heinz. Previous assignments have ranged from working for the queen mother (who questioned the practicality of kitchen floor matting) to Mick Jagger and others.

"Usually I have twelve jobs going at once," he adds. "Paul Getty's library at Rossetti's house in Chelsea is a particularly interesting one."

Upstairs in The Kilvert Room the bedroom, with its four-poster, and writing desk showing a diary in progress, is much as it would have been when the parson wrote here. The



acacia tree mentioned in the diary can still be seen from one window; another window has ivy festooned over the outside panes to form a filtered green screen. The room is charged with atmosphere. David Vicary surely developed his theatrical sense while working on sets for the ballet. The backdrop to this 1739 room includes a hip bath with a bottle of sherry and biscuits alongside, prints of Stonehenge, a picture of the romantic adventurer Trelawny, friend of Byron and Shelley. The original lettuce green painted walls were done in the nineteenth century. "I've answered the green thing here by adding more," says Mr. Vicary. The color appears everywhere—on the gingham seat cover, on china and even in the silk cords holding the pictures.

The house throughout assails the senses with color. David Vicary has an acute visual sense. Of this heightened awareness he says: "Colors pour in here very strongly in order to create the overall effect I want—an effect of certain grandeur. After all, I was schooled to that mood." A relative is about to disgorge a load of Queen Anne mirrors and silver, so more rooms will have to be decorated to house these treasures.

Around the grounds are stables and other outbuildings. Over the stable door is a white horse head with a plant trailing across its mane. A dovecote by the kitchen is a model of David's previous house. Beyond are signs of





TOP: Fragile early-19th-century birdcages nest on a staircase landing. ABOVE LEFT: The buff-toned Gothic Bedroom is devoted to pictures of English buildings. Period furnishings include a 1710 lacquered chinoiserie chest. ABOVE RIGHT: A collection of pictures, including a large engraved-glass piece and two early-19th-century felt flower ovals, accent the cotton wallcovering of the adjoining Bathroom. OPPOSITE: The onetime Bedroom of diarist Francis Kilvert exudes historical reverence; the Pontypool hipbath and jug date from 1840, and always there is a bottle of sherry with biscuits nearby.

"I love the calling back
of what was yesteryear."





present historic endeavor in the garden: old-fashioned roses carefully mulched and growing among the ancient fruit trees; the apple trees with their heavily laden boughs.

At our departure, David Vicary was preparing to do battle with the overgrown thicket. With his abrupt walk, slightly nervous and questioning manner of speech, and bushy hair, he suggests Ratty in the classic countryside tale *The Wind in the Willows,*



and he appears in keeping with his grand but most private setting.

And there is no one who can sum up the true spirit of Kilvert's Parsonage better than David Vicary: "I love enigmas, mystery and the calling back of what was yesteryear." □

ABOVE: A vine-festooned horse's head and climbing roses embellish the 1739 stables. LEFT: A dovecote against the kitchen wall is a replica of Mr. Vicary's former residence.

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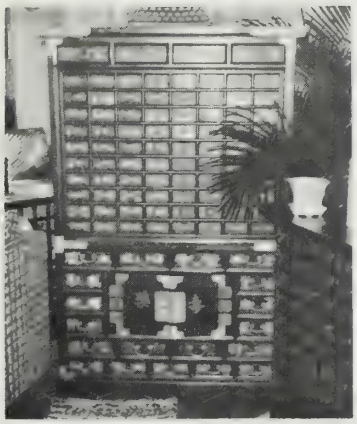
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AVANT GARDE DESIGNS

AMERICAN ART POTTERY

continued from page 70

the period with horizontal strips of color preserving and enhancing the two-dimensional surface.

By 1910 the popularity of the high-gloss glazes was waning, and Newcomb developed a matte finish soft in color and texture. This pottery, with its floral and Bayou landscape motifs, is most romantic, reflecting the soft light and moodiness of the New Orleans countryside.

George Ohr, known by his contemporaries as "the mad potter of Biloxi," was perhaps the movement's greatest genius at throwing a pot. His pottery is characterized by



Lonhuda vase with Indian portrait, signed by the artist, *R.D.F.*; 1896; 9 inches high. Courtesy, Diane Cole Antiques, Marietta, Georgia.

tortured and twisted shapes. No two shapes are the same, and the pieces range in size from minute to very large.

In a letter to the American Potter's Association dated 1905, George Ohr wrote, "I send you four pieces but it is as easy to pass judgment on my productions from four pieces as it would be to take four lines from Shakespeare and guess the rest." Despite his ego, the price of his art pottery has risen astronomically in the past four years.

Massachusetts Marblehead Pottery, started in 1904, struck a careful balance between artist and technician. The restrained and understated vases were handthrown and hand decorated, and three or four colors were used with

flower, fruit, animal, and seascape themes. The severity and sparse design of the pieces were indicative of the New England origins. The pottery itself is readily distinguished by its solid architectural sophistication.

Louis Comfort Tiffany, an international leader in the Arts and Crafts Movement whose work in glass was universally admired and imitated, began experimenting with pottery in 1898. But it was not until the Louisiana Purchase Exposition of 1904 that Tiffany art pottery was offered commercially. Like the glass, the trade name of *Favrile* ("handmade") was incised with the familiar initials "L.C.T."

Most of the Tiffany decorated pieces were cast; few were thrown. A fine white porcelainlike clay was fired at a high temperature. The decorative motifs focused on local plants and flowers, usually treated as sculpture and worked into the shape of the vessel so that the scalloped edge of a petal might become the lip of a vase.

Initially Tiffany favored two glazes—a green tint and a lighter yellow green shaded to darker tones, called "old ivory," but he also used crystalline and iridescent glazes of extraordinary refinement. While Tiffany appears to have had a short-lived involvement with art pottery, all of the Favrile pottery bears the mark of his inimitable taste and sensitivity in the handling of form, color and material.

With the passage of time, some areas of art pottery have become an enigma. Low's art pottery of Chelsea, Massachusetts offered the pretentious trademark "Second to none." Ironically, the only known piece attributed to Low's is an unmarked and rather undistinguished piece now housed in the Worcester Museum.

From the inflated ego of George Ohr to the ladies of Newcomb College, the eccentric origins of, and sometimes equally eccentric people associated with, art pottery are fascinating aspects in themselves and perhaps partially responsible for attracting collectors. Matt Morgan, for example, known for many distinguished pieces of pottery, came to America with an impressive reputation as one of England's leading caricaturists. Settling in Cincinnati, he opened an art pottery shop and hired the distinguished George Ligowsky to develop clays and glazes of Moorish style. While experimenting, Ligowsky invented the renowned clay pigeon used by hunters.

Even ten years ago art pottery was found in flea markets, sold by the pound like scrap metal. Today, with a developed market, art pottery is seen at the best antiques stores and big auction houses, pictured in coffee-table books, and displayed in exhibitions. Once obscure art pottery names like George Ohr, Clifton, Fulper, Hampshire, Robineau, Owens, Weller, Paul Revere, Pewabic, Teco, Matt Morgan, Cincinnati Art Pottery, Van Briggle and University City may soon be household words. And with the rapid rise in prices, what was once a little-known field of collectables has now become an exciting area of rediscovery. □

Text By Stephen Spector

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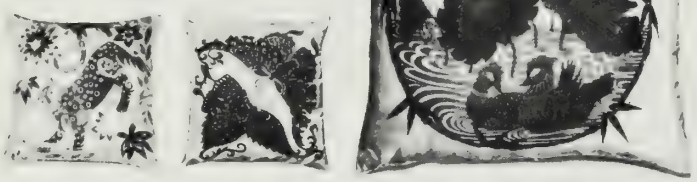
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THE DUKE GARDENS

continued from page 85

waterfall that emerges mysteriously from the leafy darkness below. Then once again into daylight, to the *Semi-tropical Garden:* an evocation of the gardens once created by Spanish colonists in California and Latin America.

Inevitably, just about as fascinating as anything that visitors see on the Duke Gardens tour is what they do *not* see: the working heart of the whole extraordinary production. Hidden away inside the square formed by the gardens under glass is the *Growing Area*—a complex of



Clipped *Ficus* forms the backdrop for succulents in the European-style Sedum Garden. Burro tails and Christmas cactus flourish from above.

connected greenhouses where ninety percent of the plant material used annually is raised, and allowed to mature.

The whole achievement is the work of a staff of thirty-eight gardeners, a maintenance crew of six and a grounds staff of eight—all directed by Mr. Tony Gsell, Chief Horticulturist of the Duke Gardens, more often than not in collaboration with Miss Duke herself.

Indicative of the rather special and endearing quality of Duke Gardens Foundation is the fact that virtually everything in the way of apparently exotic landscaping or structural material throughout the gardens is actually of American—and often purely local American—provenance. The hand-tied bamboo room in the Chinese Garden was made on the Duke estate; and the rocks of the Isle of the Immortals as well as the rocks for the Desert and Tropical Gardens were brought from Newport, Rhode Island where Miss Duke still spends a part of the summer in the family home at which she spent her holidays as a girl. The filigree stonework of the Indo-

Persian Garden was made from the molds originally used for her Islamic-inspired house in Hawaii. The classically French lattice work enclosing the parterres of the French Garden—the whole admirably well designed by the late Eduardo Tirella, in consultation with Miss Duke—was also made on the spot.

Looking back over the eighteen years of the existence of Duke Gardens Foundation, Miss Duke recalls: "The main work was creating the various Gardens in the first



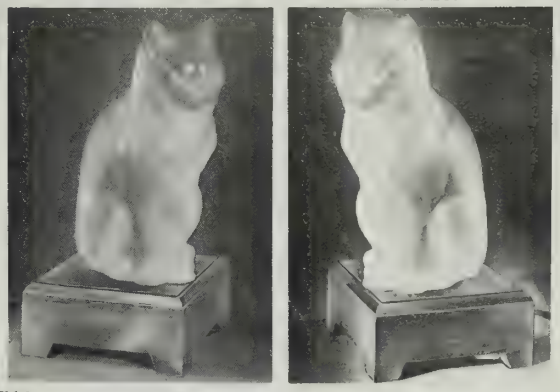
Barrel cactus, variegated agave, and crown-of-thorns recreate a lovely and remote corner of the American Southwest in the Desert Garden.

place. After that it has been largely a matter of keeping them up to standard. Whenever I'm at home in New Jersey—and I am there often, in spring and summer and fall—I go to the greenhouses every day."

When Doris Duke inherited the Somerville property, the greenhouses—handsome as they were—had become a potential white elephant. It has been her self-imposed task, her labor of love, to give them a new life, to let them once again serve an authentic aesthetic purpose and—not least—to give both work and pleasure to others and share with them her overwhelming love of gardens. □

From September 15 through June 30 the greenhouses of the Duke Gardens Foundation, Inc. are open to the public seven afternoons a week, from 12:00 to 4:00. They are located in Somerville, New Jersey, south of the Somerset Shopping Center on Route 206. On Wednesday and Thursday evenings, tours are scheduled from 8:30 to 10:30. Reservations are required. Guides are provided and visitors are shown through the gardens in small groups. The Gardens are closed at Thanksgiving, Christmas, on New Year's Day, and during the summer months. For further information please call: 201/722-3700.

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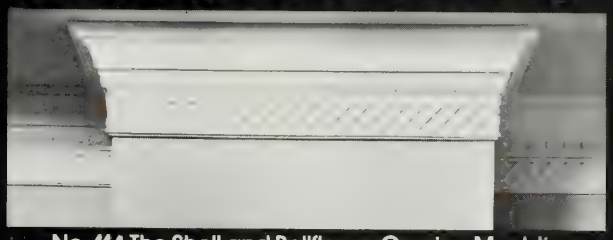
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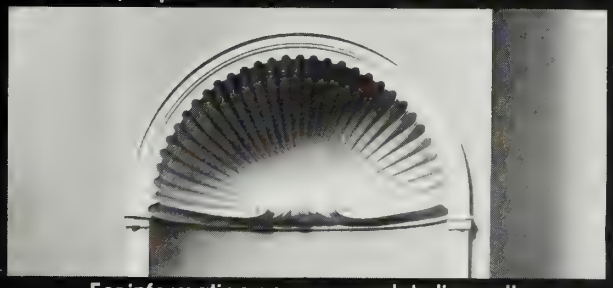
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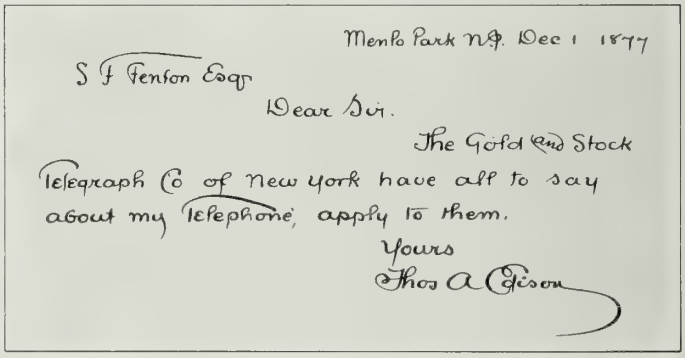
READING INTO THE PAST

continued from page 113

from attics and cellars, privately formed collections and family papers turn up at unexpected moments. Acquired by dealers or put up at auction in the leading houses abroad and in the United States, this material attracts private collectors, librarians and dealers the world over.

Autograph collectors are a varied but small lot, and all share the common trait of being well read. A highly cultured group, and necessarily so, there are twenty thousand collectors in the United States, and over one hundred thousand devotees throughout the world.

Doctors, perhaps the largest subgroup of collectors, do not necessarily limit themselves to medical material. Although they may have a letter of Edward Jenner, John Hunter, Sir William Osler or Sigmund Freud hanging in their offices, their tastes seem to be all-encompassing. Lawyers tend to concentrate on items related to law. Almost



Menlo Park N.J. Dec 1 1877

S F Fenton Esqr

Dear Sir.

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Yours

Thos A Edison

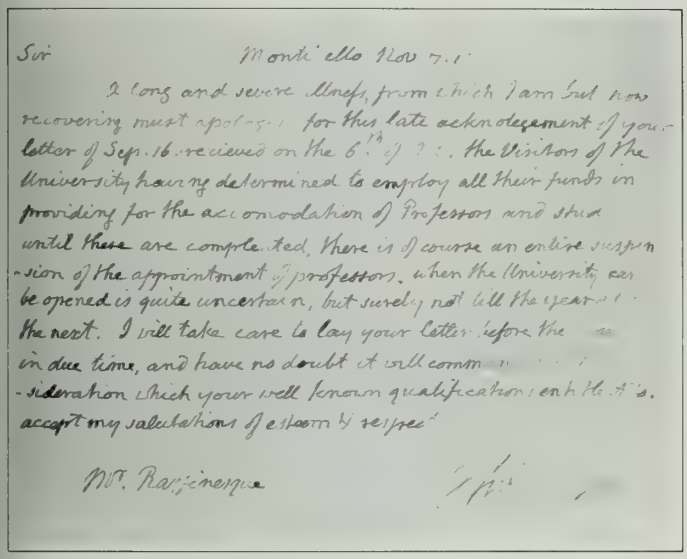
A letter of American inventor Thomas A. Edison, with brief mention of his telephone, one of the most important 19th-century inventions. Dated December 1, 1877. Courtesy, Doris Harris Autographs, Los Angeles.

invariably they first seek a Lincoln and then branch out to a Sir Edward Coke or a Sir William Blackstone, or strive for a complete set of the Justices of the United States Supreme Court. Architects have greater difficulty finding what they want, since many architecture-related letters have not been well preserved. However, Christopher Wren, François Mansart or Frank Lloyd Wright documents can still be secured. Another collecting group, bankers, frequently form sets of presidential checks, or gather checks signed by noted statesmen, authors, financiers and merchants.

Collecting interests do vary considerably through the years, as do tastes in art and furniture. Today few pursue material of great divines, as was popular a hundred years ago. But letters of great statesmen and military leaders of all countries have a strong following. In the United States, all material bearing on the American Revolution has been in demand from the outset, and documents relating to the Civil War hold particular fascination for many autograph adherents. Some American wars, however, hold only limited appeal; for example, the Mexican War is chiefly of interest to Texans. The War of 1812, the Spanish-American War and even World War I are almost forgotten areas, although

there is a burgeoning interest in the latter. The writings of Napoleon, his family and marshals, and the leaders of the French Revolution, have always held great attraction.

What inspires collectors? It may be the first sighting of a framed letter in a friend's house, or the reports of an important sale. To the uninitiated, a document signed by Marie Antoinette may have no appeal; yet the same item, attractively encased in a handsome frame with a fine engraving of the unfortunate queen, and hung in a period room, is guaranteed to attract immediate attention. Similarly, many well-appointed music rooms have an array of framed music scores signed by favorite composers, violinists, opera stars and the like. Regardless of subject matter, these can be a charming addition to any room.



Sir Monticello Nov 7. 19

A long and severe illness, from which I am but now recovering must apologize for this late acknowledgement of your letter of Sep. 16. recieved on the 6th of the inst. the Visitors of the University having determined to employ all their funds in providing for the accomodation of Professors and students until these are completed, there is of course an entire suspension of the appointment of professors. when the University can be opened is quite uncertain, but surely not till the year after the next. I will take care to lay your Letter before the Board in due time, and have no doubt it will command that consideration which your well known qualifications entitle it to. accept my salutations of esteem & respect

M. Rafinesque

A letter dated November 7, 1819, by Thomas Jefferson to Professor Constantine Rafinesque who wished a similar appointment at the Univ. of Virginia. Courtesy, The Current Company, Bristol, Rhode Island.

Autographs make unusual and appealing gifts, too. Anticipating a trip to Germany, historically minded President John Kennedy wanted to present his host, West German Chancellor Konrad Adenauer, with something other than a silver service. He chose to present him with a letter from Baron von Steuben, an important German-American who had fought in the Civil War.

The fascination of autograph collecting undoubtedly lies in its infinite scope and in the fact that it requires a minimum of special treatment. And while high prices reported in newspapers and magazines tend to frighten some potential collectors away, the actual price range is quite flexible. Stimulating, varied, and imaginative collections may be acquired within all price brackets.

A new world is open to those who venture into the field, and once its possibilities are explored, the collector finds it difficult to break away. The material is endless. The horizons are limitless—both past and present. □



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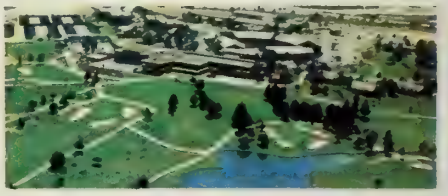
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INTERNATIONAL ANTIQUES

A Resurgence of Renaissance

By Marvin D. Schwartz

FAKERY CAN BE FUN, and it can be beautiful—if you like massive Renaissance forms of darkened oak that is relatively rough in texture, or walnut that has been carved in fanciful forms. Interest in early-sixteenth- and seventeenth-century furniture has inspired a revival of nineteenth-century interpretations, too.

Imitations

Original Renaissance furniture appears austere to the nonspecialist, while versions made to fit the Victorian interior on both sides of the Atlantic generally have added ornament to provide greater warmth in the design. Nineteenth-century pieces range from copies that closely follow early models to free forms that were newly made.

However, there are Victorian specialists who admire those designs that are distinctively nineteenth century. It still takes the unprejudiced, who may not know better, to enjoy examples of Renaissance that are close enough to the originals to be considered copies. All types turn up at dealers who specialize in amusing pieces. Their shops will be found in New York on Second Avenue or Hudson Street; in London in the area around the Kings Road in Chelsea; and in Paris on Left Bank side streets off the boulevard St. Germain. But pieces are apt to turn up anywhere, and the price range is broad.

Price Ranges

A hundred dollars is about as little as a Renaissance chair will cost. Tables range from three hundred dollars to a few thousand, with armoires at about the same level. The prices are as low as for new reproductions. There is a possibility—if only slim—for prices to rise radically. The elaborate efforts of earnest nineteenth- and early-twentieth-century craftsmen to duplicate Renaissance furniture are attracting recognition as significant examples of the Victorian era. A rise in price can be detected already in the cost of the work of at least one nineteenth-century New York cabinetmaker whose designs in Elizabethan revival style are collected with enthusiasm.

The stock of large-scaled monumental pieces made as early as 1830 and as late as 1925 is varied enough to suit anybody looking for a chair or cupboard big enough to put into a room with a high ceiling and textured white walls. At one extreme is the relatively rough furniture inspired by sixteenth-century oak pieces. The sources are Tudor, Elizabethan English models, or French models based on the Henri II style. Generally the wood has been colored a dark gray or black, with the graining in straight parallel lines that show through. The characteristic Tudor chair is called *wainscot* and has a paneled wooden back that frequently is carved in a floral pattern or with rosettes. The decoration is sometimes geometric.

The turn-of-the-century pieces have a charm that comes with the added leaf, gargoyle or mask borrowed from Renaissance architectural decoration. Such motifs would not have been found on any but the most extraordinary furniture of the 1500s. Simple, functional folding chairs of the 1500s were stylized in the elaborately carved versions of the 1880s. The later frames curve just as the early ones do, but the utilitarian aspects of Renaissance design are replaced by nineteenth-century elegance.

Walnut was used to a great extent in the elaborately carved designs of the 1880s, inspired by seventeenth-century models. Again, the major difference is the introduction of extra embellishments. The nineteenth-century carver added decoration that his seventeenth-century counterpart would have omitted. French, German and Spanish examples were the sources of inspiration. Rich, classical leaf carving with a full repertory of architectural details was applied for further ornamentation. In the nineteenth century the interest was in handsome surfaces without concern for the basic lines of each form. Even the most elegant early examples were restrained, compared to later nineteenth-century efforts.



Renaissance Buffet

Fake Renaissance is amusing to most of us today because the cupids, the classical gods and goddesses and occasional knights in armor are hard to take seriously. Although this elaborate work should be looked upon as good fun, there are precautions to take. The discerning eye can distinguish the beautifully conceived, well-carved examples from those that are clumsy and not consistent enough to fit the folk art category. Handsome examples can be appreciated over a long period and may even be a good investment. Clumsy carving may look a little worse as time goes by. This, to be sure, is often the nature of imperfect craftsmanship. □


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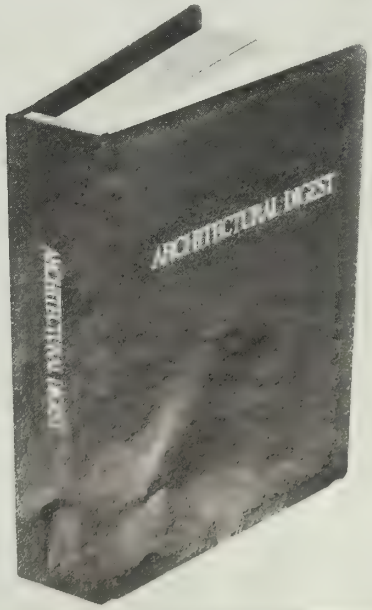
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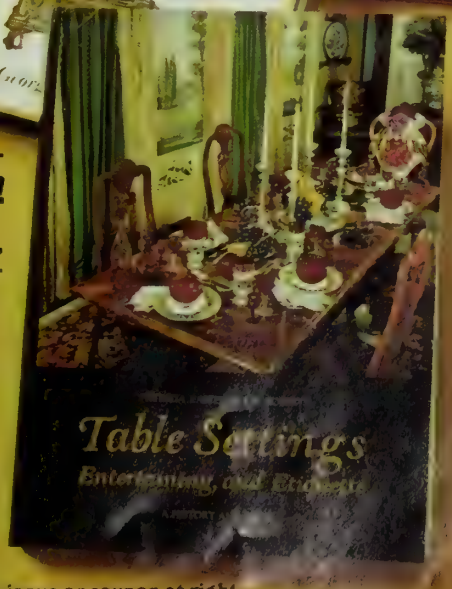
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INTERNATIONAL PROPERTIES

The Quest for Bali Ha'i
By June R. Gader

THERE'S A BIT OF IT in each of us—the dream to have a special part of the world to call our own. Most of us settle for a house or even a condominium; some of us go further and buy an unseen plot of land in some remote spot. But a very few of us never compromise; we hold out for a kingdom, a private domain. In short, an island—over which we can reign supreme. The choice is yours.

Pedro González Island, Panama
Situated in the balmy Gulf of Panama, just forty-eight miles (one hour by motor boat) from Panama City, this actually is a four-island complex in the heart of the group known as the Pearl Islands. Wouldn't you love to say you owned not just Pedro González, but also Señora, Señorita and Trapiche Islands—a total of 3,740 acres of land? Superb white and golden sand beaches, an average of one hundred feet wide, are backed by towering palm trees and lush tropical vegetation. Crystal waters offer year-round scuba diving, surf fishing and deep-sea fishing, and many world records—including a 796-pound black marlin on an eighty-pound line test—have been made here. There are two fine anchorage areas, twenty sand beaches. Timber growths, high elevations and four running streams (the potential to develop hydroelectric power) make this property ideal for building purposes, and a fishing village with a population of 400 provides the necessary labor force. These villagers do not own their land, but they may not be evicted. Panama gives generous concessions to foreign buyers: full exemption from import taxes on construction machinery and materials, and from real estate taxes on land and buildings; thirteen-year income tax exemption; no duty on imported household and personal goods up to $5,000, nor on a motor vehicle imported once a year; no inheritance taxes, levies or migration fees. What a great place to do business! $1,850,000. R.W.B. Douglas & Associates, P.O. Box 89, Mahone Bay, Nova Scotia, Canada, B0J 2E0.

Gouge Island, Colburne Passage, British Columbia
This thirty-six-acre private paradise has long stretches of gleaming white sand beach (6,500 feet of ocean frontage) and looks out over the most serene blue waters—to other tree-shrouded islands, or to the Swartz Bay peninsula only three-quarters of a mile away. The entire southern half of the island is a wilderness park, studded with tall trees reflected in silvery lakes, thick with shrubs, ablaze with flowers. The balance of the land is beautifully developed: smooth lawns, edged with careful landscaping, melt into gardens of riotous color; paved roads circle the property, and rambling paths offer lovely walks past lakes and shaded glens; there are guest and caretaker cottages; there is even a small railway!

In the midst of all this sumptuous natural beauty sits the main residence, an immense stone mansion with shake roof, stone fireplaces, windows designed to frame the magnificent views. There is nothing rustic here. For just $1,500,000. Also from R.W.B. Douglas.

Teach's Cove, Nova Scotia
This is a three-island complex, named after Edward Teach, whom you might know as the famous pirate, Blackbeard. It would be a perfect pirate's hideaway. Located in Mahone Bay just fifty miles (twenty minutes by helicopter) from Halifax, and surrounded by a covey of other islands that make beautiful viewing, this 211-

IF YOU WANTED TO HIDE OUT HERE FOREVER, YOU COULD BE SELF-SUFFICIENT.

acre complex is a remarkable combination of: farmable land with excellent soil; timber forest, plus stands of spruce and oak; grassy areas where cattle could graze happily; high bluffs and sandy coves; rocky outcrops and long stretches of beautiful beach. If you wanted to hide out here forever, you easily could be self-sufficient.

For those of you who don't know, as I did not, Nova Scotia is more east of Maine than north, and it is in the Gulf Stream, with resulting temperate climate. Halifax is just an hour and twenty minutes from New York; one hour from Boston—so this could make an easily accessible refuge if you normally are citybound. And since the Bay is surrounded by historic towns, lovely fishing villages and pleasant cities with fine restaurants, shopping and nightclubs, you could feel quite at home here, even if you are used to big-city life. The price is $500,000 for the complex, or you may buy any of the three islands individually. Again from R.W.B. Douglas at the address above. Mr. Douglas, in fact, is one of five or six realtors in the world who exclusively handle islands for sale. "You are dealing in dreams," he says.

Fowl Cay, Exuma Group, Bahamas
Lying under your thatched Polynesian-style umbrella on a comfortable padded lounge, looking out over positively turquoise Caribbean waters, dipping your fingers into white sand that is as soft as silk, you might feel the whole world belongs to you. Especially if fifty-acre Fowl Cay, with its two miles of coved and sandy shoreline, *does* belong to you. This is called, by many yachtsmen, the loveliest private island in the Exuma group. When you see it you'll understand. And agree.

Nine-tenths of this heavenly island—which is on ninety-nine-year lease at $173 per month, without taxes,

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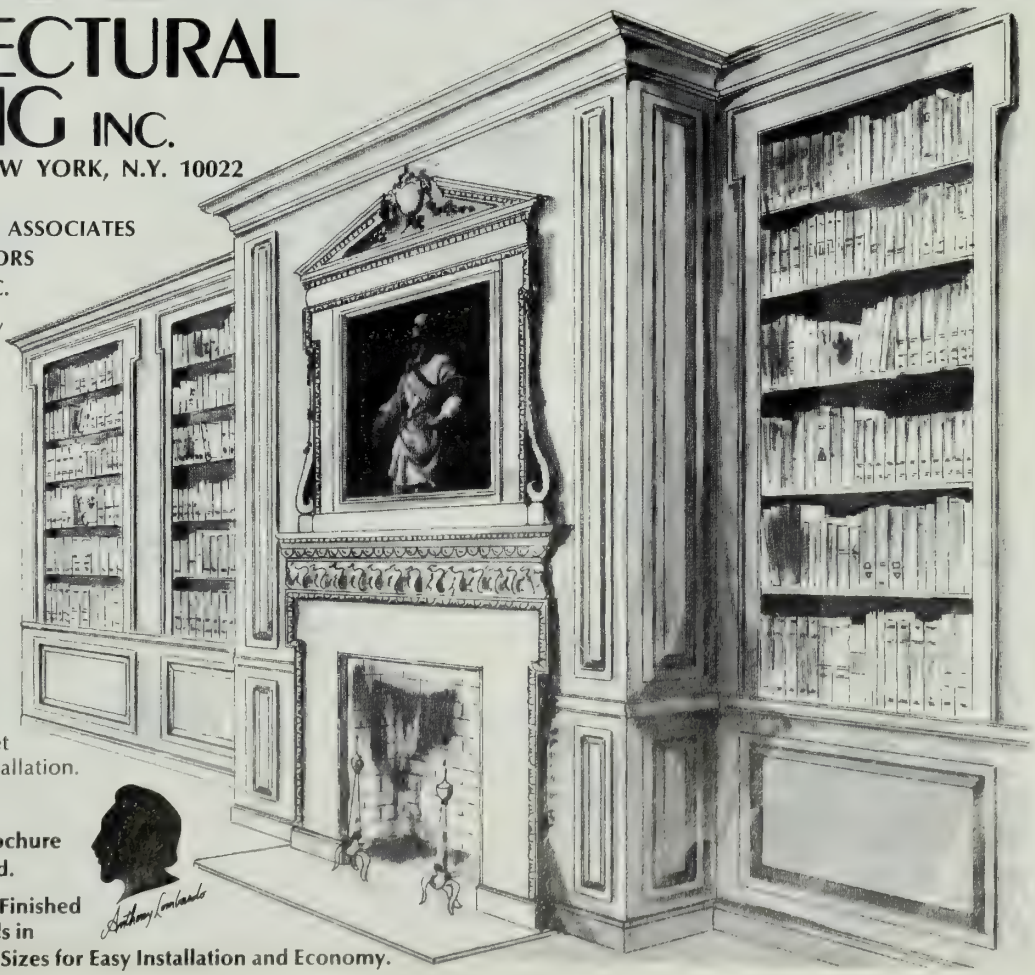
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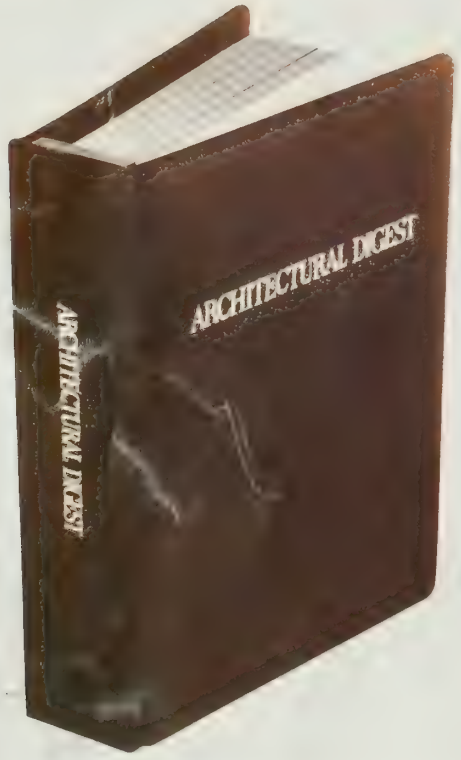
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from the Bahamian Government—is covered with lush tropical growth. An additional ten to twenty homes easily could be accommodated, if you care to share your privacy. But why not be greedy? There already are three houses here, just enough for you and your guests. You are ninety miles south of Nassau, close enough to encourage those you love and far enough away to discourage the others. The main house, at the end of a peninsula, is Polynesian/French in design, with deep-stained timbers, shake shingles, huge screened-in porches for enjoying the view, and cool tile floors. There are two bedrooms, three baths, a large living room, modern kitchen/dining area. The two other houses, just

IF SEARCHING FOR BURIED TREASURE IS ONE OF YOUR SECRET LONGINGS...

far enough away over lighted paths, also have two bedrooms each, and the full complement of living and service areas. All are furnished with bamboo imported from France and handsome redwood—even the linens, blankets, china and glassware are included, as are several boats for jaunts to Staniel Cay Yacht Club, just two miles away. You may move right into paradise for just $660,-000. James Retz, Previews Incorporated, 5670 Wilshire Boulevard, Los Angeles, California 90036.

Pelican Island, Antigua, West Indies

If searching for buried treasure is one of your secret longings, thirty-six-acre Pelican Island may be the spot of which dreams are made. In 1793 Admiral Horatio Nelson established a hidden naval base here. Ruins of some of the structures still stand among the cedar trees, camellias and hibiscus, and ancient submerged wrecks lie hidden among the nearby coral reefs. On one side of Pelican, Belfast Bay is a sheltered area for swimming, water-skiing and boating. On the Atlantic side, a 2½-mile coral reef protects a beautiful cliff-enclosed beach. Beyond this reef, large and exciting game fish abound.

Again, this is a spot of silken sands, glorious views, long lazy beaches, and greenery-covered elevations that would be perfect for a number of home sites. The fully furnished beach house that already exists has five bedrooms, four baths—surely enough for just a pleasant number of guests—wide verandas for enjoying the view across to Antigua, a large living room with cathedral ceiling, a large well-equipped kitchen. All perfect for entertaining. You may be isolated here if you choose, or sail easy distances to the famous Mill Reef Club, various hotels and restaurants and casinos, tennis courts and golf courses. Another kingdom just waiting for its king and queen. $350,000. James Retz, Previews Incorporated, at the above-listed address. □



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DESIGNER'S TRAVEL NOTES

Visiting Egypt with Robert Metzger
By Peter Hellman

"I TAKE TWO TYPES of vacation each year," says New York designer Robert Metzger, relaxing in the living room of his apartment on Central Park West. "One for just plain fun and one that is educational and expanding."

The highlight of this latter sort of trip, undertaken in February, was to have been the great monolithic Coptic churches at Lalibala in Ethiopia. But the local political situation made that impossible. It was, in a way, just as well. By then, the designer was happily and completely under the magic spell of the pharaohs.

A Traveler Prepares

It must be said that Mr. Metzger approached his trip to Egypt with certain precautions: "I packed into my luggage twelve cans of tuna fish and five pounds of assorted cookies from my favorite bakery, William Greenberg, Jr. on Madison Avenue. Luckily, it was unnecessary. At the Meridien Hotel in Cairo, which is handsomely set out on a promontory over the Nile, the food was excellent. At the Old Winter Palace upriver at Luxor, it was even better. You could have ham and eggs, American style, at breakfast and a full range of continental selections at dinner in most of the good hotels. Better yet, eat the native fare. The best dish of the trip, in fact, was spit-roasted pigeon over a bed of Egyptian rice. Delectable!"

Even if the comforts had been minimal, however, it is a safe bet that Robert Metzger would have found it all worthwhile. And worthwhile primarily from the point of view of history. He even restrained his natural inclinations to buy and collect. Returning, in fact, with little tangible: a few shell-decorated baskets from Egypt, some primitive African masks, as well as a small amount of Ethiopian silver and turquoise jewelry.

The Real Reward

"The pyramids, for example, were as familiar to me from pictures as to anyone else," he says. "Frankly, I didn't expect much of a kick from seeing them, so to speak, in the flesh. But I can only say that when you leave Cairo for the drive up to the plateau of Giza at sunset, and you see the pyramids of Cheops, Chephren and Mycerinus—with the Sphinx guarding them all—a great calm and awe settles over you, and all the photographs in the world actually don't mean a thing."

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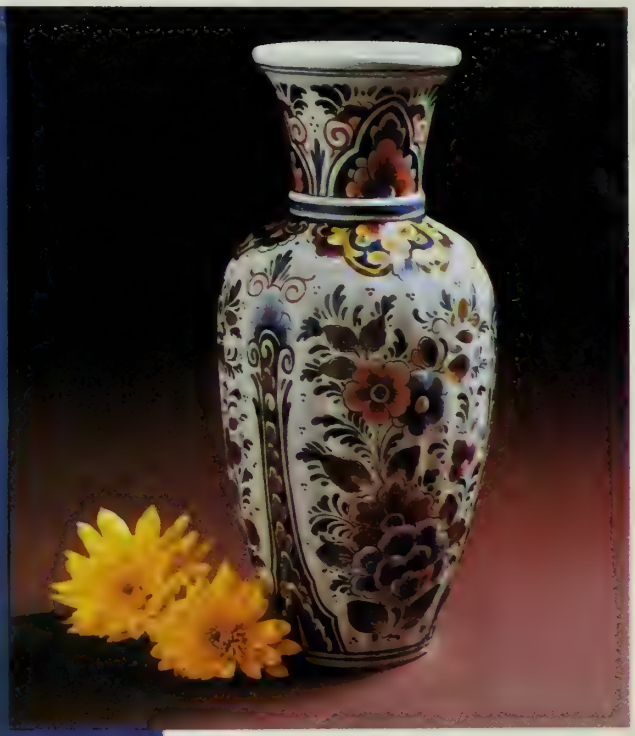


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DESIGNER'S TRAVEL NOTES

continued from page 156

It was not the monuments on that plateau, or the great complex at Karnak, or even the temples of Ramses II at Abu Simbel, that had the greatest effect on him.

"If I'd been an architect, those edifices would certainly have been the ne plus ultra," he says. "But it was the interior spaces that hit me where it counts—as a designer, as a technician. At the Cairo Museum, for example, I was

"YOU CAN HARDLY IMPROVE ON THE ORIGINALS, WHICH ARE A MERE FORTY-FIVE CENTURIES OLD."

absolutely flabbergasted to see the contents of the tomb of the Eighteenth-Dynasty boy king, Tutankhamen. His inner coffin, with its exquisitely worked overlay of gold and multicolored glass paste decoration on gilded wood, is an unrivaled example of how to mix materials and design motifs right up to the point where the effect is maximized—and not a speck beyond.

"At the other extreme, you can see the gilded wood armchair and bed of Queen Hetep-Heres, mother of Cheops. She opted for an almost Bauhaus line—lean and unerringly elegant. As far as good taste goes, she could have taught a thing or two to those nineteenth-century Bavarian kings, who didn't know when to stop. In this century, Robsjohn-Gibbings did wonderful furniture inspired by the pharaonic style. And, in old Cairo, you can get fairly decent reproductions. But of course you can hardly improve on the originals which, by now, are a mere forty-five centuries old."

Valley of the Kings

"Luxor makes a lovely resort in February," says Mr. Metzger. "It's rather like being in Cannes in July."

Across the river from Luxor, set into a soaring and craggy canyon wall, is the great temple of the Eighteenth-Dynasty queen, Hatshepsut. And behind that wall, where the sun symbolically sank on its way to the netherworld, is the necropolis called Valley of the Kings.

"You descend into the endless passages of these tombs," says Robert Metzger, "and on all sides the walls are covered with the most powerful and enchanting motifs—hawks, cobras, crocodiles, the warming rays of the sun. All executed in the most striking polychromes. It may be ancient, but you'd never call it primitive. In fact, when the right client comes along, I look forward to incising drawings in that spirit in contemporary rooms. There's nothing more up-to-date, after all, than what those unknown designers accomplished. It is an honor to have had them as predecessors." □

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ARCHITECTURAL DIGEST IS PUBLISHED BY JOHN C. BRASFIELD PUBLISHING CORP., CLEON T. KNAPP, PRESIDENT; COLLEEN A. KNAPP, SECRETARY-TREASURER; W.J. BOFF, EXECUTIVE VICE PRESIDENT; VICE PRESIDENTS: W.W. DOTTS, PAIGE RENSE. Executive and editorial offices: 5900 Wilshire Blvd., Los Angeles, CA. 90036. Issued bimonthly in Jan., March, May, July, Sept. and Nov. Second-class postage paid at Los Angeles, CA., and additional mailing offices. SUBSCRIPTION RATES for the United States, its possessions, Canada and Mexico: 6 issues, $17.25; 12 issues, $34.50; 18 issues, $51.75. Foreign countries: 6 issues, $19.25; 12 issues, $38.50; 18 issues, $57.75. Single issues available at better newsstands and book stores at $2.95. © John C. Brasfield Publishing Corp., 1976. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of ARCHITECTURAL DIGEST. Sept./Oct. 1976. Vol. 33, No. 2 Please direct subscription correspondence and changes of address to ARCHITECTURAL DIGEST, P.O. Box 2415, Boulder, Colorado 80302.



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A Special Announcement from the Publisher

Here is welcome news for every reader of *Architectural Digest*. Beginning in 1977, we are increasing the number of issues we publish each year, from six to nine. The dates of publication will be: January-February, March, April, May-June, July-August, September, October, November and December.

There are several reasons: First, you, the readers of *Architectural Digest*, have consistently requested more issues of the magazine. Second, and equally important, is the increasing quantity of quality interiors submitted for publication from all over the world.

We want to give you our full assurance that the quality of the publication—the editorial content, as well as paper, printing and photography—will continue the standard of excellence. We will publish the same number of editorial features in each of the future nine issues as we have in the past six. And a further bit of good news in these inflationary times—the new nine-issue subscription rate will be only $24.95 for one year. We are pleased that we have not only avoided increasing the per-copy price of *Architectural Digest*, but have actually been able to offer our subscribers a modest saving.

On behalf of the entire staff, I wish to thank our readers, the designers, and the artists, whose enthusiastic support has contributed to *Architectural Digest*'s success.

Clement T. Knapp

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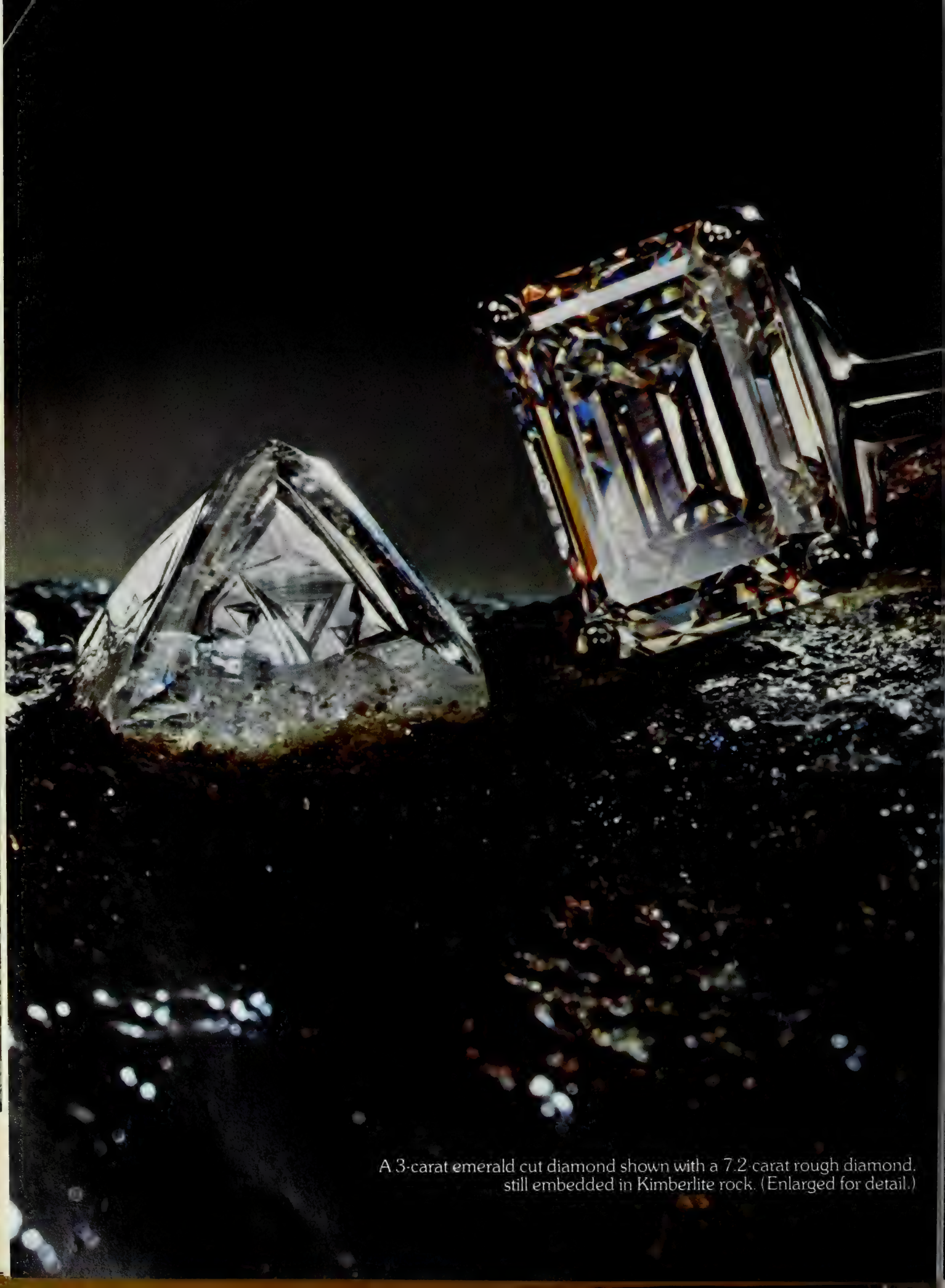
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LETTERS FROM READERS

The Editors invite your comments, suggestions, and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036*

Congratulations to Russell MacMasters for his excellent photographs and article on Jean Arthur's home *(Architectural Digest,* May/June 1976). Jean's house is one of my favorites anywhere, as Jean is one of my favorite human beings anywhere. Russell MacMasters has managed to do what I've not seen in any other magazine: capture her and her home. Her house must be experienced. He's done it! My thanks to you.

Arthur Ballard
Winston-Salem, North Carolina

In the May/June issue of *Architectural Digest* I was surprised to see the Theodore Roosevelt house at Sagamore Hill painted mustard brown and flame red. When I was a small child, in about 1908, I was taken there for tea one day by my family. I remember the house as white.

Alice De Lamar
Palm Beach, Florida

In the column "International Art" in the March/April issue of *Architectural Digest,* you commented on the sale of Cyrus Dallin's *The Passing of the Buffalo.* A grateful Muncie, Indiana is now home for this magnificent sculpture. It was purchased by the Margaret Ball Petty Foundation and presented to the city in honor of Fred Petty. The record-setting price is small compared to the joy we feel in admiring the bronze and having it in the mid-West. Thank you for your comments and your magazine.

Sandra Marsh
Muncie, Indiana

Why does anyone have the time or the energy—or the lack of imagination—to put together a piece like the one on American Art Pottery in the July/August issue? In fact, why is it called "art"? What does it have to do with design? Or life? Or anything? It's the same stuff I have lying around my attic, and I certainly don't want to see it in your magazine.

Lester W. Orion
Hartford,Connecticut

Not only is *Architectural Digest* extraordinarily beautiful, but a splendid teacher as well. How much I have learned from the magazine and grown because of it.

Ron McGale
Mesa, Arizona

Architectural Digest is a joy and an inspiration. One idea for my home started in the November/December 1975 issue with the floor-to-ceiling paintings by Jack Baker. Then I saw the larger flower paintings of James R. Blake, (March/April 1976) and in the same issue read the article by your Guest Speaker T. H. Robsjohn-Gibbings, "Can Living Space Become a Work of Art?" All of this gave impetus to an idea for a 17' x 8' blank wall in a hallway. I painted it with one large flower and several small ones. The wall is not in an area where I can put furniture or even hang pictures, for it is narrow. Now it is a conversation space. Not a great work of art, but great fun. Thank you for the beautiful homes and the many ideas.

Alice Metz
Belleville, Pennsylvania

May I take the time to say I enjoy *Architectural Digest* tremendously. I am an avid antiques shopper, and because of the feature homes in your magazine I've been able to acquire some very good pieces that I'm sure I would have overlooked. Thank you.

Arlene H. Watkins
East Cleveland, Ohio

Do you know what I would like to say to readers who write letters stating that you only show grand and expensive houses? I say, look closely and you will see small spaces; look beyond the imaginative good designs and you will see inexpensive materials. Your May/June issue prompts me to finally write this letter and say: Good design is within the reach of us all.

Elena Herbert
Seattle, Washington

Your May/June issue is again superb and worthy of commendation. The "In Praise of Women" feature is a knockout, and the Sagamore Hill article and photographs are worth keeping forever as history revived. My only tinge of displeasure falls with the jet, "Airborne Design." Taupe and a streak of color in that context simply do not fit my conception of good design—even design at all.

Laura Overett
Melrose, Massachusetts

Some time ago I arranged to have our library here at Pacific University subscribe to *Architectural Digest.* It is fine reference material for students in the Fine Arts, whether they are majoring in Studio Arts or Theatre Arts. The students at Pacific have used *Architectural Digest* for inspiration in color, space and style, with effective results. Thank you for your valuable information.

Theodore Sizer, Chairman
Fine Arts Department, Pacific University
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PEOPLE ARE THE ISSUE

"Why do you show so many castles?" we are sometimes asked. It is certainly true that few of us have ever lived—or will ever live—in a castle, the ultimate fantasy. Within each issue of Architectural Digest *we orchestrate the content with different periods, styles and locations. Writing and photography styles are also deliberately varied. It takes many voices and many talents for a magazine to communicate effectively. And in our mélange we like to introduce a bit of fantasy from time to time. Today castles seem pure fantasy. Yet, confronted by so much of the kind of reality we would reject if we could, the occasional fantasy seems more important than ever.*



Paige Rense
Editor-in-Chief

We had observed Freddie Fields's Beverly Hills home as it evolved over a period of time, until at last Mr. Fields and his interior designer Frank Austin and architect Edward Grenzbach agreed it was complete enough for photography. Of course no home is ever really finished, and we may be doing Freddie Fields Part Two in a few years. Frank Austin's designs have often appeared in *Architectural Digest,* most recently in November/December 1975. His projects include hotels, in addition to residences. *See page 56.*

Filmmaker's Private Domain
By Sam Burchell



Austin

Larry Deutsch is an example of the axiom, "A good designer can design anything." When asked to design the interior of a yacht, his first response was that he had never done anything like that before. Intrigued, he took the assignment and learned not only seaworthy design, but the yachting needs of a family with nine children. His approach—dare we say—launches Mr. Deutsch into a new field. *See page 64.*

Aboard Gray Mist II
By Alex Cooper



Deutsch

We first heard about Yvon Dihé's apartment from fashion designer Pauline Trigère, who described his dining room as "the most beautiful I've ever seen." When our New York writer Peter Carlsen took us to see Mr. Dihé's residence, we agreed. The dining room is a dramatic example of the effect that can be created in a very small space. Mr. Dihé, a charming host who gives attention to detail, used to have croissants flown in daily from Paris. Alas, the rise of the franc destroyed the fine line between luxury and folly. "There is some limit to what one should pay for getting the details right," he states. *See page 76.*

European Perspective for New York Penthouse
By David Halliday



Dihé

Art and Environment in London
By Mary Gilliatt



Fesenmaier

We visited the home of Frank and Helene Fesenmaier Dawson through the good offices of author and design authority Mary Gilliatt. We next saw Helene Fesenmaier when she came to Los Angeles for her one-artist show at the Ruth S. Schaffner Gallery. There she told us a bit about her background. Born in Minnesota, educated at Smith College and Yale, she worked and exhibited in New York and traveled to Greece, Peru, and Yucatán. She moved to London in 1970. Her work is in such diverse collections as those of the Chase Manhattan Bank, the Victoria and Albert Museum. *See page 82.*

Simplicity Defined by Elegance
By Peter Carlsen



Bernstein

Fortunately, our home when we are in New York is the Regency Hotel; it was through its vice president/managing director, Jacques Camus, and the hotel's owners, Joan and Bob Tisch, that we met interior designer Maurice Bernstein. We had heard of his work and are pleased to present him to you in this issue. We were intrigued with Mr. Bernstein's accent and fascinated to discover that he had been born and reared in Egypt, a member of a once flourishing international colony. However, Mr. Bernstein's talent still flourishes, as you will see in this design feature. *See page 92.*

Past into Present
By Barnaby Conrad



Warner

Most often architects do not have the time to design and build their own homes. And that was indeed so with Santa Barbara-based architect Jack Warner when he purchased the unusual house in nearby Montecito. Santa Barbara-based photographer Charles White appears in this issue for the first time. Along with architect Warner's ability to design interiors, he shares another characteristic with many interior designers: He likes to move in, and then move on. Shortly before this issue's closing, Mr. Warner sold his Montecito home and was busily seeking another. *See page 98.*

continued on page 14



ling • © Ficks Reed Co., 1975.

continued from page 12

Although we do meet many of the residents whose homes we show, the meetings are usually all too brief. However, we happen to know Bob Floyd of Dallas because Mr. Floyd is a good friend of our good friend photographer Max Eckert, who in turn is a friend of Mr. Floyd's interior designer, Jack Lowrance. Mr. Floyd's beautiful dinnerware, although designed in Dallas, is manufactured in the Orient, where he spends a great deal of time. Originally he and interior designer Lowrance met quite by accident in the dining room of the Tokyo Hotel where both were staying. *See page 106.*

Cosmopolitan Comfort in Dallas
By Suzanne Morrow



Floyd

When we heard that the apartment of fashion designer Yves Saint Laurent was filled with new fascinations, we arranged for our Paris contributing editor Susan Anderson to be on the scene. We had hoped the designer still had his flock of Lalanne sheep and were delighted to see them grazing happily among the treasures. It's worthwhile to take time viewing the furnishings and objects in the feature story on M. Saint Laurent's apartment. As Yves Saint Laurent says, "All these things shimmer across the centuries." Each time we look we find something of interest that had been overlooked at first glance. Of course nothing missed our talented Paris photographer, Pascal Hinous. *See page 112.*

Architectural Digest Visits: Yves Saint Laurent
By Susan Heller Anderson



Saint Laurent

Jay Spectre's interior for the Midwestern home featured in this issue includes one of the most dramatic entrance halls we've ever seen. It is equalled only by the drama of the dining room. Mr. Spectre's drama, however, never crosses the line to theatricality. His contemporary interiors are always controlled with a deft hand and a selective eye. When we were in New York recently, we asked the designer what he thought was the most interesting thing about the total interior of the house in this issue. He answered, "The uniformity of the design and the consistent point of view." Characteristic not only of this work, but all of Mr. Spectre's interiors; and the stamp of success. *See page 120.*

Modern Flair for a Chicago Suburb
By Rosemary Kent



Spectre

Restoring a Victorian Mansion in the Old South
By Helena Zimmerman



Williams

This is the first appearance in *Architectural Digest* of designer James Williams of Savannah, Georgia. Mr. Williams has been deeply involved in restorations in that area. This house is on its own city block overlooking Savannah's Monterey Square. Restoration of the house took two years to complete. Originally the house had seven bedrooms, but Mr. Williams's remodeling reduced the number to a more practical two. When asked about his design objectives, Mr. Williams replied, "I want to create interiors that fit the client's personality rather than the designer's." In this case, of course, he accomplished that objective; *Mercer House* is his own home. *See page 126.*

Distinctive Interplay of Space
By John Loring



Reale

Pictures often arrive in our offices over the transom, so to speak—from designers with whom we're not familiar. Such is the case with New York-based designer Brian Reale, whose design for a Florida penthouse apartment marks his first appearance in *Architectural Digest.* The discovery of a new designer is perhaps one of the most rewarding aspects of our job. Out of approximately 700 houses that we see each year, only 1 in 10 is selected to be shown. The best in design, like the best in anything, is unfortunately not the norm. *See page 132.*

The Comfort of Formality
By David Halliday



Irvine and Fleming

You will remember seeing the work of designers Keith Irvine and Thomas Fleming in our September/October 1973 issue, showing their interior design work for Senator and Mrs. Edward M. Kennedy. This time the physical scale is smaller. The space is actually a guest house, recently completed for clients in New Jersey. Obviously their client relationships are excellent, since it is Irvine's and Fleming's third job for this family. The guest house is unusual; it has the look of a home lived in by a collector, unlike most accommodations for guests, which tend to be impersonal. However, the individual look is their philosophy. As Mr. Irvine says, "Each job must look as if the owners did it themselves." *See page 142.*

continued on page 16


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PEOPLE ARE THE ISSUE

continued from page 14

Designers often resemble their work. A leaning toward flamboyance in interiors is often reflected in the lavish deployment of silk shirts and trailing scarves, while those who find more reticent solutions seem to favor sober fabrics and colorations in what they wear. Mr. Van Kirk's predilections tend to be of the latter category, and he was wearing a well-cut blazer, discreet tie and classic slacks when we met him. This concern for the perfect line and quietly turned detail is of course reflected in the apartment he designed, which we show in this issue. Mr. Van Kirk is making his first appearance in our pages. *See page 148.*

A Dialogue between Extravagance and Functionalism
By Peter Carlsen



Van Kirk

When we first met with artist Fred Wehmer to see his Biedermeier collection we took notes, and his comments at that time bear repeating. "My apartment must function on two levels. First it is the place in which I live, and equally important it is where I work. As an artist my intention was to create an environment of serenity, so that both living and working can be fully realized. The daily use and visual enjoyment of the furniture and objects collected over the years adds to the satisfaction that can be achieved on both levels." *See page 152.*

The Collectors: Fred E. Wehmer
By Wendy Murphy



Wehmer

After walking through what seemed like miles of the Castle Soragna, near Parma, Italy, we were taken by Prince Meli Lupi to the private quarters. The experience was a notable example in past and present ways of living. The castle, as you will see, is characterized by grandeur. The private apartments are characterized by comfort, infinitely more important than grandeur to the prince and princess, who also have a château in France. Although the prince has shown many, many people through his ancestral home over the years, his interest is high and his anecdotes made us feel he was talking about people and events that took place only yesterday instead of several hundred years ago. Our Rome-based writer Adrian Cook has encapsulated the lengthy, rich history of the castle with his usual skill. *See page 158.* □

La Rocca di Soragna
By Adrian Cook



The Prince and Princess of Soragna



"Flying Carpet" by Stuart Davis-interpreted by Stanislav V'Soske.

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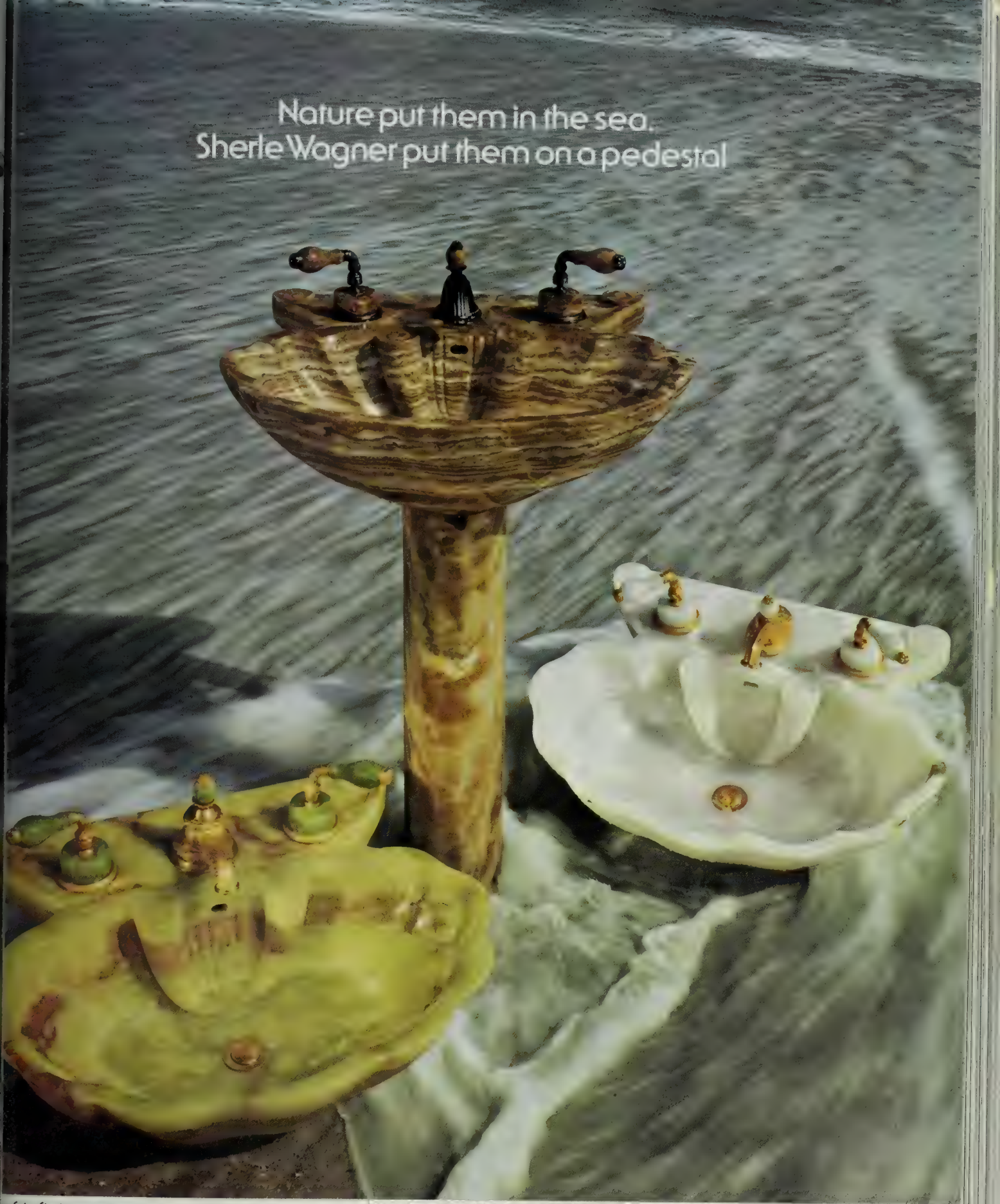
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Drawing by Mary Peth

GUEST SPEAKER

The Pageantry of Riches
By T. H. Robsjohn-Gibbings

THE RICH SHOULD BE ENJOYED as one enjoys a pageant. In their custom-built automobiles, yachts, private planes, the rich pass before us—glittering, powerful, perfumed, trailed by the fragrance of cigars. And so they should. The rich are a necessity. They are entertainment.

When they are liquidated, we mourn for them. We wander around their restored palaces and houses, look through their dresses, furniture and jewels in museums, and read best-sellers about their lives. Too late we regret that for at least four decades, history—a fable agreed upon—has focused with puritanical fury on their faults, culminating in a present subconscious belief they are an endangered species doomed to extinction.

New Wealth

The rich have learned. They have become chameleons, and their power to amass wealth diverted by a change of color to harmonize with the changing spectrum of human society is no less amazing—making their longevity certain. If the poor are always with us, so are the rich. The hereditary rich may lose the financial genius and passion of the founder. But overnight, like mushrooms, new founders appear. Sources of wealth suddenly change. Untold billions are dumped in the Middle East and desert potentates, planning survival like chameleons, change color and after thousands of years of ignoring impoverished economies become ardent social reformers.

El Dorado

If the rich change color to blend with human society, human society must blend as well and learn to enjoy them. The rich after all represent El Dorado, that dreamland of fabulous riches haunting Western aspirations as the thought of Nirvana haunts the East. The rich maintain the necessary, never-ending dream of acquiring wealth. Without the dream human society is like an automobile without a spark plug.

But the rich must play ball and resist being reformed. They must be exclusive, extravagant, giddy, scandalous, spectacular, dazzling, enviable and fascinating. Hetty Green, without such allurements, was a drab—an El Dorado kitchen maid. Let us not kid ourselves. We *love* the rich. They supply one of life's necessities, gossip. They shock and shake our boring moral fiber. They ease our constraints and prove we are possible rakes and courtesans if we could but afford it. They give fashion the illusion it is not a bewitching, mindless hoax. Above all the rich have the one lure that holds us spellbound. They are celebrities. Drawing to them like a magnet other world celebrities, the rich on their private golf courses,

continued on page 22

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Doncaster.

GUEST SPEAKER

continued from page 20

inside loot-heavy drawing rooms and on princely yachts become the sun surrounded by a shining galaxy. Sun King Aristotle Onassis, keeping the world on the edge of its seat, played this role to the hilt and stopped the show.

The European rich know better than Americans that their role is to be rich and nothing else. They make a diamond-studded mousetrap, and the world beats a pathway to their door. It was an old enduring principle. The dazzle of India for hundreds of years meant the Aga Khan receiving his weight in diamonds, or emerald-studded princes emerging from marble palaces on jeweled elephants shining like stars. The swagger of Europe meant Edwardian rich who gorged, gambled, flaunted jeweled mistresses, kept racing stables, drank champagne from slippers and rode into gilded ballrooms on white horses. Their lives were a smash extravaganza, a harlequinade with royalty and grand dukes as the chorus and Newport, Paris, Monte Carlo and Marienbad as sumptuous backdrops. For our own sakes, for the cream in our coffee, the hashish for our dreams, the rich must be box office again with long queues at the ticket counter.

THEY MAKE A DIAMOND-STUDDED MOUSETRAP AND THE WORLD BEATS A PATHWAY TO THEIR DOOR.

Gray Chameleons

The American rich are a problem. They take themselves seriously. They want to be Method actors—all beer and boiled potatoes. Hounded by tax collectors, cowed by puritanical killjoys and the sobbing climate of the times, the American rich surrender their loot to museums, dole out riches to foundations and play footsie with the arts. It is a dreary capitulation. They are chameleons turned gray. Their awareness of the fine arts is vague, secondhand if not nil. They are not Borgias, they are not Diaghilev. They are not even Oscar Wilde. How can they be? They are like stars miscast in black and white documentary films on ecology when they should be playing *The Merry Widow* in Panavision. If this misguided effort to dull down their glitter continues, the American rich will end up as national monuments like the Grand Canyon and Yosemite.

Much more to the point would be Rich Liberation and a new type of university—Richdom University—with a million dollar admission fee, classes on how to give panache to private planes, yachts, limousines, haute couture, diamonds, palaces, servants and luxury, and—if I may whisper in your shell-pink ear—as professor my services are available. Payable in diamonds. Offers? □

Well known for his contribution to design, T. H. Robsjohn-Gibbings is also famous for his witty and provocative books. He divides his time now between Athens and a Greek island, designing and/or writing.



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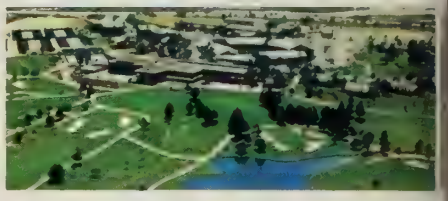
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RUSSELL LYNES OBSERVES

Venice High and Dry

SOME YEARS AGO Robert Benchley, according to one of the legends that cling to that humorous and amiable man, cabled to the editor of *The New Yorker* on arriving for the first time in Venice: "STREETS FILLED WITH WATER STOP PLEASE ADVISE." Since then Venice has had a series of water problems, the most recent of which would astonish Mr. Benchley as it is now astonishing and dismaying some Venetians and many foreign observers.

Acqua Alta

A few years ago it was apparent that Venice was sinking, that the waters of the lagoon were rising with increasing frequency, that the *acqua alta* was more often turning the Piazza San Marco—which Napoleon had called "the most beautiful drawing room in Europe"—into an elegant pond. Recently there seemed to be an encouraging respite. It appears that drawing water from the artesian wells that had been providing Venetian houses and palaces and restaurants for centuries had caused the earth beneath the ancient city to sink. The building of an aqueduct arrested that problem, and those who love the *Serenissima,* as the city is called, sighed with relief. Now there is a quite different cause for alarm.

The day I arrived recently in Venice the water in some canals was so low that the water taxis, which have a very shallow draft, were unable to get into them and the *vaporetti,* the water buses on which most Venetians travel, had to avoid some accustomed routes. The question, "Is Venice sinking?" has been revised to, "Will Venice find itself high and dry?" The digging of a deep canal for oil tankers across the lagoon to the industrial center of Marghera is blamed for the threat to this beautiful, anachronistic city. How ominously the threat is described depends on whom one asks, but a good many experts from many parts of Europe (including Holland for obvious reasons) are exploring it.

Venice in Peril

I was fortunate to find myself in the hands successively of the chairman of Save Venice, an American organization, and the local head of Venice in Peril, its British counterpart. On a morning when mist sparkled in the canals and the sky was bright above we visited two churches for which Save Venice has raised funds, and where the essential—as opposed to the cosmetic—work is out of sight. Beneath the high altar of the Church of the Jesuiti tons of cement and steel were planted to keep the tabernacle of lapis lazuli on its monumental marble base from sinking further through the floor.

In many respects more remarkable and a great deal

continued on page 28



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RUSSELL LYNES OBSERVES

continued from page 26

more ancient is the basilica of SS. Maria e Donato on the island of Murano, since 1291 the center of the Venetian glass industry. A writer on Venice a decade ago called the church "a bastard of the twelfth and nineteenth centuries, resembling neither the building in its pristine state nor the one that has been buffetted and caressed by nine centuries." It has been subjected not just to the vagaries of ecclesiastical taste but to the clumsy, albeit earnest, taste of restorers. Its principal glory is its mosaic floor, which Ruskin believed was uneven, its undulations meant to echo the moving surface of the lagoon. In recent years the floor was a foot under water, but now the piers of the nave have been jacked up, the floor flattened and the mosaic relaid piece by tiny piece.

VENICE IS AN AGING BEAUTY WITH ECCENTRIC GOOD LOOKS AND A GENIUS FOR SEDUCTION.

Venice in Peril might well be a little worried that a church on which it has lavished loving care and many pounds sterling is too far off the usual tourist routes to attract the visitors it deserves. Churches are not restored for the benefit of their parishioners but for the benefit, I presume, of mankind, for art's sake not for God's. San Nicolo dei Mendicoli has an even longer history of reconstruction than the church on Murano. "The first major reconstruction took place in 788," Sir Ashley Clarke—local head of Venice in Peril whose project this is—has written. There was another major reconstruction carried out in the late 1500s. The present propping up, clearing out, cleaning up, and refurbishing has turned it into an enchanting, richly decorated, rather palatial interior, which I doubt it ever was before.

An Aging Beauty

What goes on in Venice is a form of urban and architectural geriatrics. The city is an experimental laboratory, nursing home, and clinic. Caring hands struggle to prolong the life of an ancient city once youthful, cocky, ambitious, often ruthless with a genius for dressing itself up, for indulging in flummery and at the same time for patronizing the arts at their most serious.

Venice ceased to be a modern vigorous city more than two centuries ago, and since then it has been an aging beauty with undeniable charms, eccentric good looks and a genius for seduction. She lives on crutches, her fragile bones pinned together, her face a mask that is a tribute to plastic surgery. She may be gaga, but she is still proud and beautiful, and above all she has millions of lovers who, whether her feet are wet or dry, will tend her whims for as long, I hope, as she needs them. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*

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INTERNATIONAL ART MARKET

The Yin and Yang of Munroe Schwebel

By Howard L. Katzander

AS THIS IS BEING WRITTEN, Asia House in New York City is offering an exhibition of Chinese landscape painting called "Listening to the Bamboo: The Art of Wen Ching-ming"; the Metropolitan Museum of Art is showing a collection of Chinese landscapes called "Summer Mountains: The Eternal Landscape"; Sotheby Parke Bernet has just held its quinquennial sale of Chinese paintings; and an acting Justice of the New York State Supreme Court has finalized a decision that the powers of the Chase Manhattan Bank might well call "Clouds Atop Rockefeller Center: The Art of Munroe Schwebel."

Mysteries

The confluence of so many powerful Chinese forces over New York at a time when the future of Mao Tse-tung is in question sent me lurching into the library for my dog-eared copy of the *I-Ching*. From that trusty Book of Divinations I quickly discerned that the dark cold negative forces of the female Yin and the bright flashing positive forces of the male Yang could be brought into balance only by deep probing into the arcane mysteries of this most subtle of all art forms: Chinese painting.

The real experts in this field are all Chinese, and they are always known as "scholars," although they are also almost always collectors who must perforce defend the paintings in their collections, since they are also interested dealers who sell mainly to museums.

Each of these scholars has his own adherents and followers so they are divided into groups very much like tongs, each tong being made up of a leading scholar and his former pupils. The scholar who prepared the present Sotheby Parke Bernet catalogue is Wang Chi-ch'ien, known in the West as C.C. Wang.

Battle of Scholars

The set piece of the Wang collection, now on exhibit at the Metropolitan, is a painting called *Summer Mountain*, for which the exhibition is named. A major scholarly tong war is currently raging around that painting (not to mention various others in the show), which is attributed by good old C.C. to a Northern Sung artist, Yen Wen-kuei, who flourished circa A.D. 988–1010. On the other hand, the Metropolitan's expert, Wen Fong, for whom the Metropolitan published a book called (you guessed it) *Summer Mountain*, attributes the painting to another Northern Sung artist, Ch'u Ting (A.D. 1023–1056).

The exhibition and sale brought out academics from every university with a department of Oriental art, as well as scholars and collectors from as far away as Hong Kong. The sale brought a total of $403,000 for 49

continued on page 34

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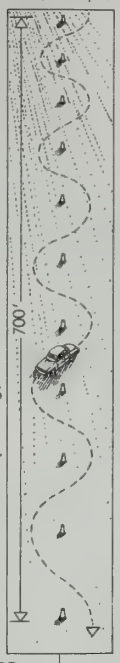
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Kaleidoscope

continued from page 32

paintings—nineteen lesser pieces were bought in and six were withdrawn from the sale. The high was $30,000, paid for Lot 64, a hand scroll of flowers by Ch'en Shun (1483–1544) including colophons of poems by the Emperor Ch'ien Lung and various of the emperor's seals.

Now what has all this to do with Munroe Schwebel? And the Chase Manhattan Bank? Chinese paintings form the link. Back in 1970, Mr. Schwebel sauntered into that bank's branch in Rockefeller Center and charmed the then branch manager, Charles Newton, into granting an unsecured $50,000 loan to cover expenses of a public relations firm he said he headed. According to court testimony, Mr. Newton said, "I assume you have some means?" and Mr. Schwebel replied, "Yes, I am fairly well off." To this he later added a letter that read: "Gentlemen: This is to certify that my personal net worth is in excess of $700,000. Very truly yours, Munroe Schwebel." This enabled him to escalate his loans at the bank to $315,000, to which he added $400,000 in overdrafts.

"IF ONE LIKES A PICTURE, IT IS LIKE GOLD; IF NOT, IT IS WORTH NO MORE THAN BROKEN TILES."

Late in 1971 the bank began pressing Mr. Schwebel for some payment on the debt. Mr. Schwebel's response was to get in touch with one Chang Pe-chin, a retired Taiwan diplomat and collector of Chinese paintings, who sent him some paintings to be sold on commission. He showed Mr. Newton, no scholar, four of the paintings as proof of his worth. Then on December 24, 1971, Schwebel took fourteen paintings to the bank with a letter signed by Mr. Chang's son, Yi-han, a Californian, attesting "for insurance reasons," that the paintings belonged to the "Collection of Munroe Schwebel." These he left with Mr. Newton, went home to celebrate Christmas Eve, and fell dead of a heart attack. Mr. Chang sued for return of his property and now, five years later, Acting Justice Harry T. Nusbaum has awarded him the paintings.

Oriental Wisdom

There are important morals to be read in this.

First, if you look long enough at a Chinese landscape, you may enter into it; that is part of their appeal. But you may not pluck the orchids or eat the cherries.

Second, when you go deeply enough into a Chinese landscape, you may find there less than meets the eye.

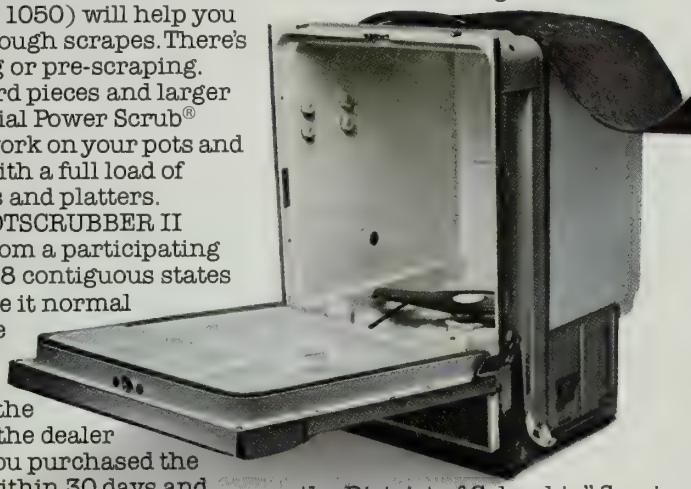
Third, if you see one you love and can afford it, buy it and remember the words of the T'ang Dynasty philosopher Chang Yen-yuan: "If one likes a picture, then it must be valued like gold and jade, but if one does not like it, then it is worth no more than broken tiles."

Fourth, if you can't afford it and must have it, then take a leaf from Munroe Schwebel's book and heed the slogan: "You have a friend at Chase Manhattan." □

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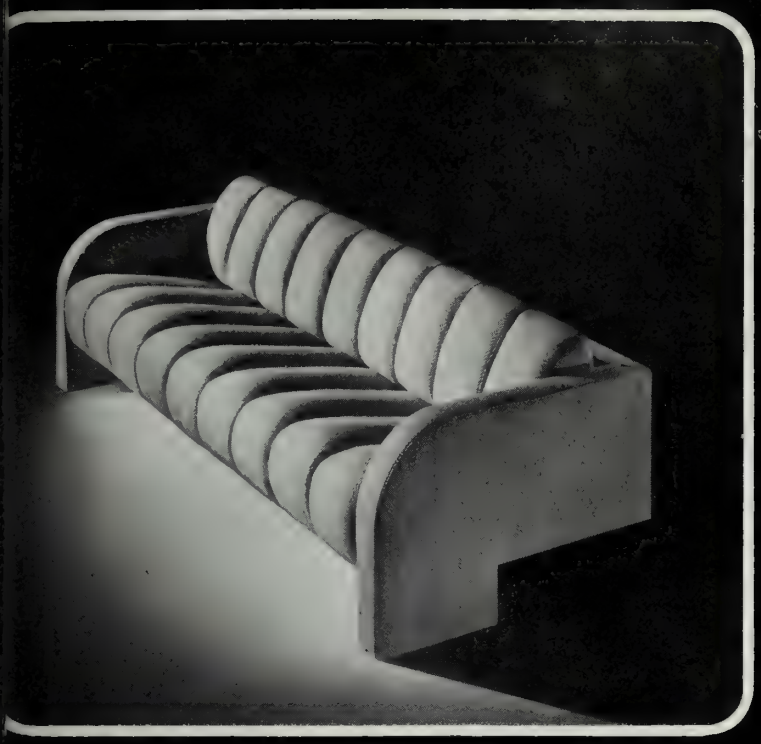


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Drawing by Charles Ross

INTERNATIONAL ANTIQUES

The Lure of Lacquer

By Marvin D. Schwartz

LACQUER—the real or the Occidental imitation called *japanning*—is a popular collectable available to both the serious and the casual collector. While the serious collector may want to concentrate on objects made before 1800, the casual collector will find a wide range of objects of the late-nineteenth- and early-twentieth century that have appealing color and decoration rendered with more flamboyance but oftentimes equal skills. Age and price are not always related, but fine early lacquer or japanning will begin in the low thousands and reach the level of tens of thousands for rarities while most of the late-nineteenth-century interpretations are below a thousand.

The Lacquer Craze

Lacquer is made of layers of a varnish from the lac tree *(Rhus vernicifera)* that are used to make a hard, glossy surface. Since the varnish was not available in Europe, imitations in ordinary paint and varnish were introduced when Chinese and Japanese lacquer was first imported. In the seventeenth and eighteenth centuries, the craze for Oriental style inspired a broad range of decoration. Chests and boxes from the Orient and a variety of furniture of Western manufacture, but decorated with imitations of lacquer, were found all over Europe.

Oriental Work

Oriental furniture and screens covered with lacquer are among the more colorful examples to be found. Whether the ground is bright red, yellow or even black, the effect can be brilliant. While the price tag may be an indication of age—early examples will be in the tens of thousands while the hundred-year-old example will be less than one—the major difference lies in the character of the ornament itself. A table made around 1600 may have elaborate pierced work forming an apron, but motifs will be rendered much more subtly and with less intricacy on early versions. Examples made at about the time of the Philadelphia Centennial are much more elaborate. There are, for example, Japanese cabinets to be placed on tables and chests, which are asymmetrical and intricate in both design and decoration; but these still command impressive prices in the low thousands. In this kind of cabinet, the small compartment doors are generally decorated with a variety of scenes with figures that demonstrate the fine abilities of the craftsman who applied the lacquer.

In boxes, the story is very much the same as with the furniture. Carved lacquer is one type that has special appeal. Seventeenth- and early-eighteenth-century examples have floral patterns that look generalized and simple. Late in the eighteenth century and throughout

continued on page 42



n Gray Otis House (Restoration), Boston, Mass./Carpet by Stark.



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INTERNATIONAL ANTIQUES

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the nineteenth century, the carving becomes more complex. Borders of imitation caning enclose floral vignettes or landscapes with ever-increasing amounts of gold added to bring attention to certain details. Along with fine late work, there are also hastily made examples designed for the tourist who did not take the time to inspect carefully. For the export trade there were a variety of boxes produced that filled Occidental needs.

For the person looking for color in cabinets small enough to serve as accents and large enough to store something, nineteenth-century Korean cabinets—now coming on the market—may be ideal. These are most often covered with an overall dark ground and have panels on the front doors ornamented with figures in low

ENGLISH BAMBOO FURNITURE HAD ORIENTAL LACQUER INSETS AND IS AMONG THE BARGAINS.

relief. Although nineteenth-century and very likely of Centennial vintage, the decoration tends to be restrained but good. The work is not as elaborate as the finer Japanese and Chinese examples nor as plain as the hastily made pieces. From a thousand dollars to about four thousand it is possible to acquire an example with appropriate quality, but the work is really folk art.

Westerners incorporated Oriental lacquer screens into furniture they made as early as the seventeenth century and as recently as the turn of the century. At this time some of the bamboo furniture made in England and France had Oriental lacquer inserts, probably of Japanese origin. These are among the bargains and are at times priced as low as ninety dollars. Parisian cabinetmakers of the eighteenth century incorporated the most elegant elements of screens in handsome Rococo and neo-Classical commodes that may now be found at the price of several hundred thousand dollars.

For Every Taste

English japanning is particularly striking because designers developed a frankly fake, but utterly delightful, vocabulary of Chinese design that works very well on Georgian forms. The secretary is the most coveted form when japanned, and those in red are in the greatest demand. Recently New York dealers have asked fifty to seventy-five thousand dollars for examples with the decoration intact. While Chippendale suggested the use of japanning, china cabinets covered with imitation lacquers are in the main of Regency origin, and prices tend to range from ten to about thirty thousand dollars. American japanning is rare but coveted and prices tend to be in the high tens on the rare occasions when it appears on the market. For a splash of color and an Oriental accent, there is a large assortment of lacquer available at a price and in a design to suit every taste. □

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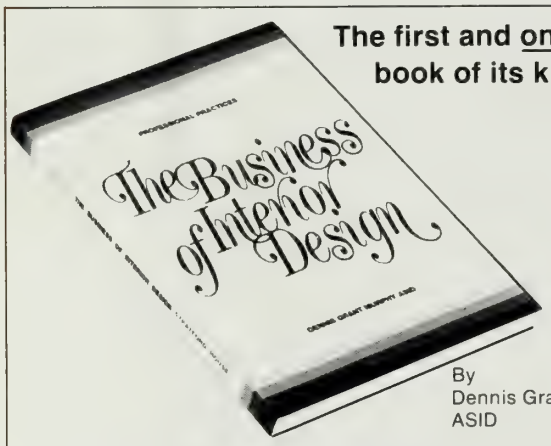
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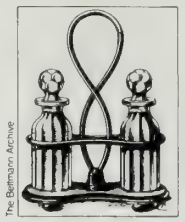
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THE DESIGNER AT HOME

Harrison Cultra on Entertaining
By Rosemary Kent

WHEN IT COMES to entertaining, interior designer Harrison Cultra prefers informal for the city and formal for the country. It's an unusually refreshing twist, but then his special quality as a decorator and as a host stems from his imaginative willingness to detour from the expected.

Along with his partner, Georgina Fairholme, who was previously with Colefax and Fowler's London office, Mr. Cultra is one half of Cultra-Fairholme, the innovative decorating team that has done such memorable work as Jacqueline Onassis's Peapack, New Jersey horse farm and Dick Jenerette's New York apartment.

City Life

Mr. Cultra, like many Manhattan professionals, spends four fast-paced days in the city—when he's not traveling to varied assignments—and on the weekends likes to wind down somewhere far from the crowds. In his case, it's to a marvelous pre-Revolutionary house in upstate New York that was once lived in by Robert Fulton, the inventor of the steamboat.

"I tend to save my entertaining for the country. I have more time when I'm there and I find I'm more relaxed and prepared for people," says the decorator, outfitted with a cigarette holder and impeccable English tailoring. "I just want everyone to have a good time. That's really what entertaining means to me."

Even though everyone complains of being tired of the term *pied-à-terre,* that's exactly how he describes his floor-through apartment in the charming Murray Hill section of Manhattan. "So I'll be close to Grand Central Station for fast getaways to the country," he explains.

Dinner for Four

Overlooking a rear garden below, the high-ceilinged city home doubles as an airy office for the busy Cultra-Fairholme operations. It is here in the ornate living room, with its white slipcovered chairs, Louis XVI settee and walls painted a herringbone-patterned pink that Mr. Cultra entertains no more than four friends.

"One tends to make an effort for one's friends," he says. "I do entertain the people I work for and, in fact, I like nothing better than to introduce my friends and clients to one another. But I prefer smaller groups."

Sometimes it's just tea, a strong Chinese brew, served from a black lacquered tray with exquisite blue and white Madeira linens decorated with a Greek key motif. The silverware, from his grandmother, has an Art Déco design, the pure white teapots are from Azuma, and the sweets are probably Pepperidge Farm cookies.

If it's dinner, Mr. Cultra might set up two of his low,

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Italian-designed tables and bring out his enormous array of dishes—a combination of rare antique styles and funny little odd pieces he finds on his travels abroad.

There might be a Japanese Imari serving platter next to a Canton plate beside an Arabian cup alongside an American Indian bowl. Visually, it all works beautifully. And equally arresting is his collection of signed Lalique pieces: fragile, square-based glasses, heavy black plates with a raised algae design and minute round ashtrays.

A good cook, he works quickly in the tiny butter-colored kitchen that he recently put in. "I prefer to serve a lot of little courses," he says. "I used to serve great quantities of food. But doesn't everyone want something slimming these days, especially when we dine out so often? Good simple food is always the best to have."

"I START AT SEVEN AND BY EIGHT I'LL HAVE A DINNER WHIPPED UP FOR A GREAT NUMBER OF PEOPLE."

His entertaining in the country is something entirely different—right from the start when he picks up his guests, who've arrived at the local station. Piling bags and people into his navy blue Jaguar with the Lalique boar hood ornament, he roars off through the lush Hudson River countryside towards *Teviotdale,* named after a region in Scotland. Along the way he tells chatty, historical tidbits about the area, settled by some of New York's grand old names like Astor, Vanderbilt and Roosevelt.

The long graceful drive up to the two-story stone house, built around 1773 by the son of the last Lord of Livingston, sets the tone for many good things to come. There are signs of hospitality everywhere: a roaring fire in the library's open hearth, a friendly dog, cozy chintz-covered sofas, a just-opened bottle of champagne accompanied by a bowl of pink, boiled shrimps in their jackets, reed baskets of potpourri from local flowers and the heady smells of a meal being prepared in the kitchen.

Country Cooking

Systematic and disciplined in organizing his entertaining, the designer will be the first to tell you how easy it is.

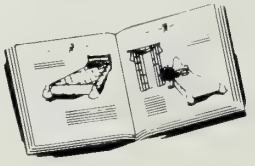
"I can do things on the spur of the moment," he explains. "I'm a very good cook on short notice. Sometimes I start at seven, and by eight I'll have a dinner whipped up for a great number of people."

A recent luncheon at Teviotdale, when Harrison Cultra was in fine form, featured hot asparagus topped with a ribbon of homemade mayonnaise, the first shad roe of the season, sautéed in butter, a crisp salad from greens picked in the side garden, and a good Bordeaux. Dessert was a mountain of strawberries, piled high with freshly-clotted *crème fraîche,* made of milk from neighbor Deborah Dow's cow, Canefield's Superb Polly. Really. Now that's entertainment! □

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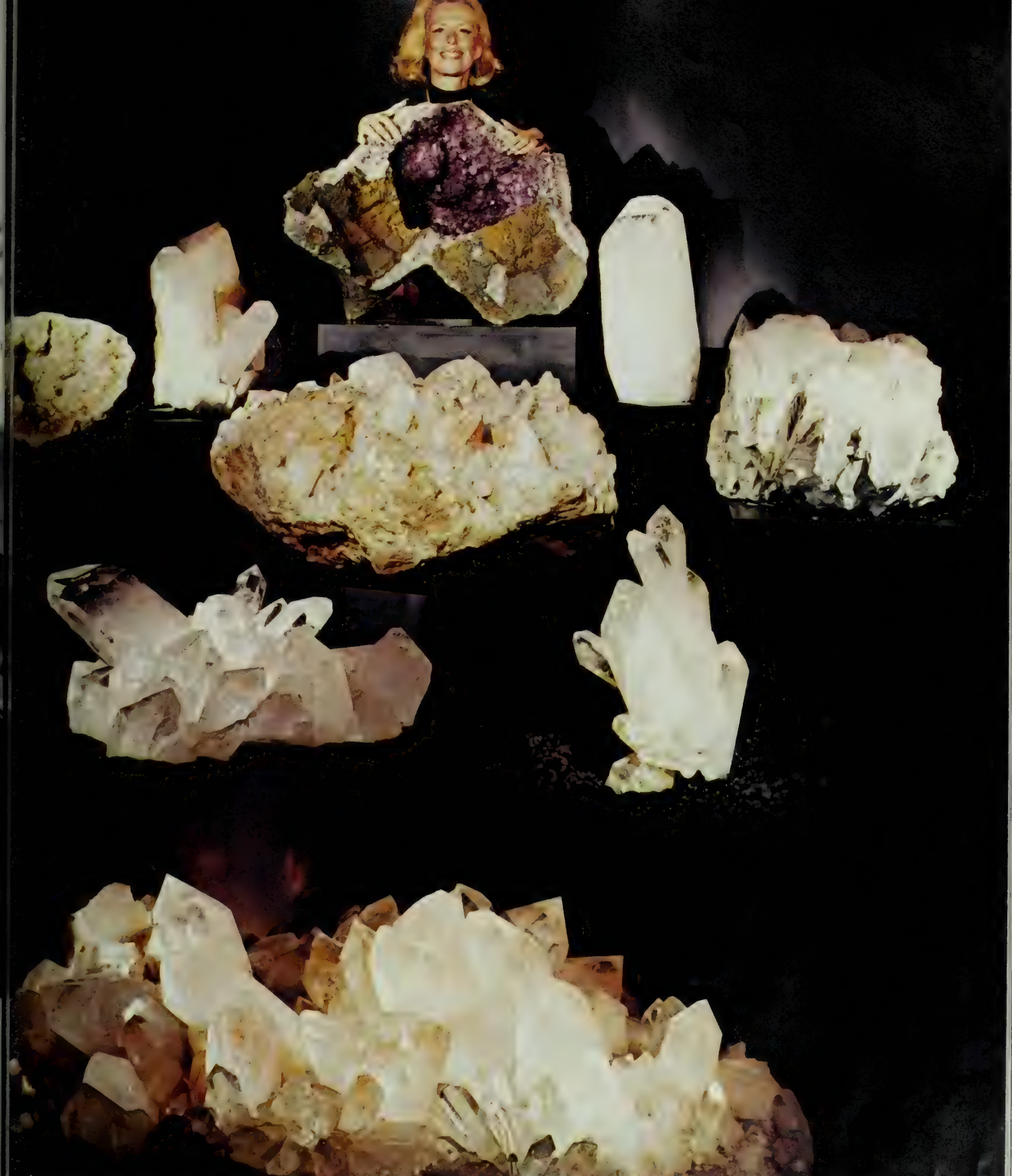
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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

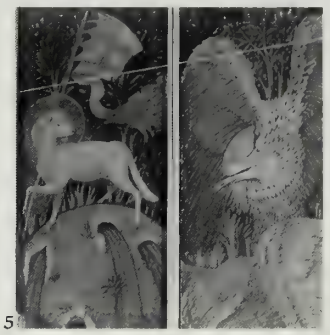
A detailed description of notable art and antiques selected from the interiors featured in this issue.


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1. Stoves such as this Louis XVI porcelain example originated in eastern Europe, and enjoyed great popularity in the 1740s. In addition to supplying heat, they were considered architectural elements; a room's moldings often repeated a stove's dentil motif. Usually elaborately disguised with sculptural decoration, the chimney of this one is topped by a neo-Classic urn. *See page 76.*

2. This sinuous French Empire méridienne is a stylized modification of an original Louis XV sofa design. The carved mahogany frame is comparatively simple, with only touches of ormolu to enliven the classical cartlike base. Similar to a full-length récamier, one end rises, allowing the sitter a theatrical pose. *See page 78.*

3. This Japanese carved-wood figure is referred to as an Arhat, a disciple of Buddha who has reached the state of Nirvana and thus need not be reborn again. Originally covered in gesso, polychromed and then gilded, the sculpture has its own symbol and legend. Because it dates from the Muromachi period (1300–1600), a time when Japanese artists were interested in portraiture, this Arhat may have been done after a living person. *See page 106.*

4. Flanders-born François Duquesnoy (1594–1643) became one of the leading sculptors of seventeenth-century Rome, having assisted Bernini in creating the tabernacle of St. Peter's. His style shows a fusion of Bernini's Italian Baroque and the classicism of his good friend the French painter Nicholas Poussin. This 1635 statue represents Mercury holding a caduceus, and leaning over a baby who is thought to be Dionysus or Pan. *See page 113.*

5. These nineteenth-century pastel cartoons depicting *The Two Rivers of Life,* by Sir Edward Burne-Jones, were designs for windows of a Liverpool church. The revival at that time of stained-glass windows was an offshoot of the neo-Gothic, heralded as the true English style because it evoked past Tudor glories. Burne-Jones (1833–1898) was a prolific designer of such windows; most of his work served as models for William Morris & Co. *See page 114.*

6. This metal vase, classically shaped and sophisticated in its decorative simplicity, is typical of the work of Jean Dunand. Esteemed as one of the finest craftsmen in France, Dunand (1877–1942) became perhaps the leading exponent of metal and lacquer work. His geometric motifs were formed by inlays of different and contrasting alloys. To achieve the lustrous surfaces, Dunand applied as many as forty coats of lacquer. *See page 115.*

7. The *Falling Man* theme first appeared in Ernest Trova's paintings in 1961. Since 1964 the artist has used the same theme to create bronze, plastic or chrome statues such as this one. The anonymous human form, sexless and void of face or forelimbs, is a departure from his previous romantic style, and appears to be a figurative symbol of purification for the American artist. *See page 122.*

8. Candlestands such as this Chippendale example, circa 1765, were designed first in France during the 1640s, to hold candelabra or large decorative objects. Usually seen in pairs, they were intended to coordinate with the décor. The tripod shape was based upon a Palladian form, which in turn copied a classical configuration. *See page 126.*

continued on page 54





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—Paul Bocuse, Légion d'Honneur, Prix du Meilleur Ouvrier de France

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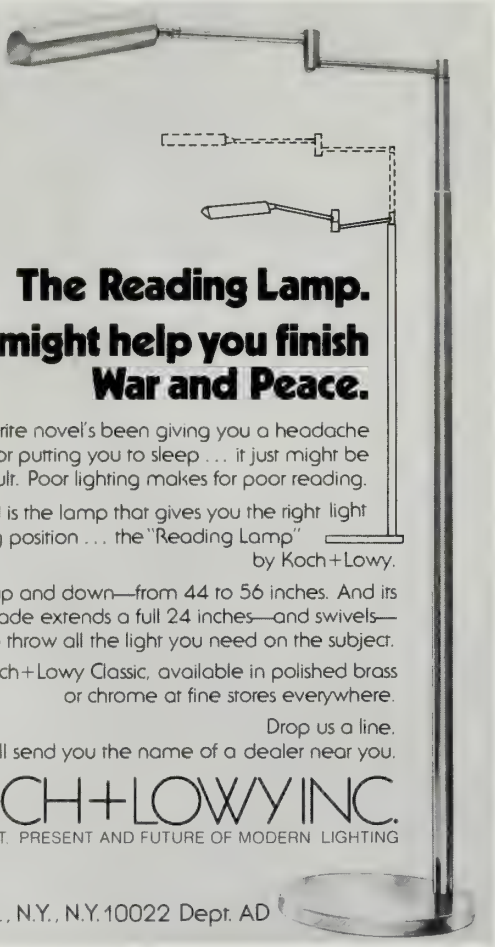
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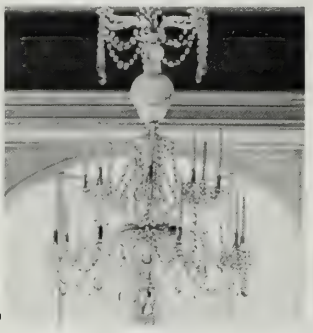
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COLLECTOR'S CLOSE-UP

continued from page 52



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9. The word *chandelier* came to describe the elaborate hanging lights that succeeded the coronas and candlebeams of the Middle Ages. In the seventeenth century the Venetians innovated an all-glass chandelier that would reflect the candle light. By mid-eighteenth century the English—particularly in Bristol, where this fixture was made, circa 1800, and Stourbridge—had improved upon the cutting and manufacture of flint glass. *See page 128.*

10. Jeremiah Theus was the most important popular painter of colonial South Carolina. He came to the colonies from Switzerland around 1735 and was active in Charleston until his death in 1774. The subject of this portrait, young John Faucheraud Grimké, later served as a lieutenant colonel in the Continental Army and as speaker of the South Carolina House of Representatives, and was a jurist as well. *See page 129.*

11. The work of Max Weber reflects this American artist's ability to assimilate the changes in European painting. Born in Russia in 1881, he came to the United States a decade later. In 1905 he returned to the continent, where he studied in Paris with Matisse, until 1909. Most of Weber's paintings of the 1920s and 1930s, including this canvas, *In the Park*, involve classic Cézannesque landscapes, still lifes or figures. *See page 143.*

12. The subject matter of this fresco was a popular artistic theme in the sixteenth and seventeenth centuries. It records the slaying of Holofernes by Judith, who became a symbol of heroic patriotism and virtue for artists and patrons. The story from the Apocrypha relates that Judith, in order to save her endangered townspeople, used her beauty and charm to gain access to the tent of Holofernes, and to ply him with drink until he collapsed; whereupon she beheaded him. *See page 163.* □


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Filmmaker's Private Domain

Freddie Fields's Home in Beverly Hills





INTERIOR DESIGN BY FRANK AUSTIN
ARCHITECTURE BY
EDWARD GRENZBACH
PHOTOGRAPHY BY FRITZ TAGGART

HOLLYWOOD has been, and perhaps always will be, a magic kingdom. The name alone is evocative, symbolic, enveloped in rainbows. But today there are those who feel that, even as a state of mind, it no longer exists—the glamour faded, the manic excitement gone, the glorious image shattered.

Mr. Freddie Fields would not agree. Hollywood has been, and is, his life. Now a producer, in the course of an impressive film career he has created a small principality for himself—a home, a command center, an estate designed for business and pleasure.

Located in Beverly Hills, the house serves to belie the myth that Hollywood has vanished. To be sure, the atmosphere is not that of the twenties, the thirties or the forties. The feeling is contemporary: controlled, technical, rather less flamboyant. It is, nonetheless, inevitably Hollywood.

Mr. Fields sits at a round table in his living room and picks up the telephone. Like almost everything else in the house, the telephone system is specially designed. It is his own *private*

A Régence bar commands a platform at one end of the Living Room. A door panel set into the long table, and the English clock, are also 18th-century. A Tiffany floor lamp and Waterford girandole illuminate the poker table. Richly colored Clarence House fabric and suede wrap the walls, ceiling and furniture; an Edward Fields carpet echoes the bar's pewter top. The detail focuses on the Knights of Innsbruck represented in silver.





system—connecting his home with the studio and his various offices.

"No calls," he says, replacing the instrument. For the moment Hollywood is far away, and a pleasant feeling of relaxation fills the room.

It is no ordinary room. Immense, theatrical in arrangement and color scheme, it is at the same time strangely simple and peaceful, with dramatic echoes of the French Second Empire yet definitely contemporary in thrust. This is precisely the flexibility and paradox of mood Mr. Fields wanted.

Although most of the interiors of the house were created with the help of Los Angeles designer Frank Austin—designer Fred McCown arranged the master bedroom and bath—Mr. Austin speculates that Freddie Fields himself would almost rather decorate than make movies. It is a moot point.

"He always listens to what I say," explains Mr. Austin. "But I have the distinct feeling he's something of a frustrated decorator. You know, he always has paintings hung and furniture in place long before I can get here to help. I really think he'd be happy decorating twenty-four hours a day!"

The undeniable fact is that Mr. Fields concerned himself with every detail of the décor—from the extraordinary living room to the large screening room; from the Art Déco swimming pool to the wine cellar and his children's bedrooms.

There is perhaps nothing surprising about this interest in decoration. Two of his brothers, Edward and Elliot, and his sister, Cis Ryerson, are the forces behind Edward Fields, an internationally known company that designs and manufactures carpets and rugs. The company, in fact, custom-made the pewter-colored carpet that so enhances and unifies the living room.

"You know," says Freddie Fields, "I really don't have any particular hobbies—no boat, no great interest in

LEFT ABOVE: A view from the living room takes in the spacious sunlit garden and surrounding façade of the 10,000-square-foot updated Mediterranean residence. Blinds by Levolor Lorentzen. LEFT: Antique Spanish chairs and rough straw-and-plaster ceiling enforce a medieval atmosphere in the Wine Cellar.

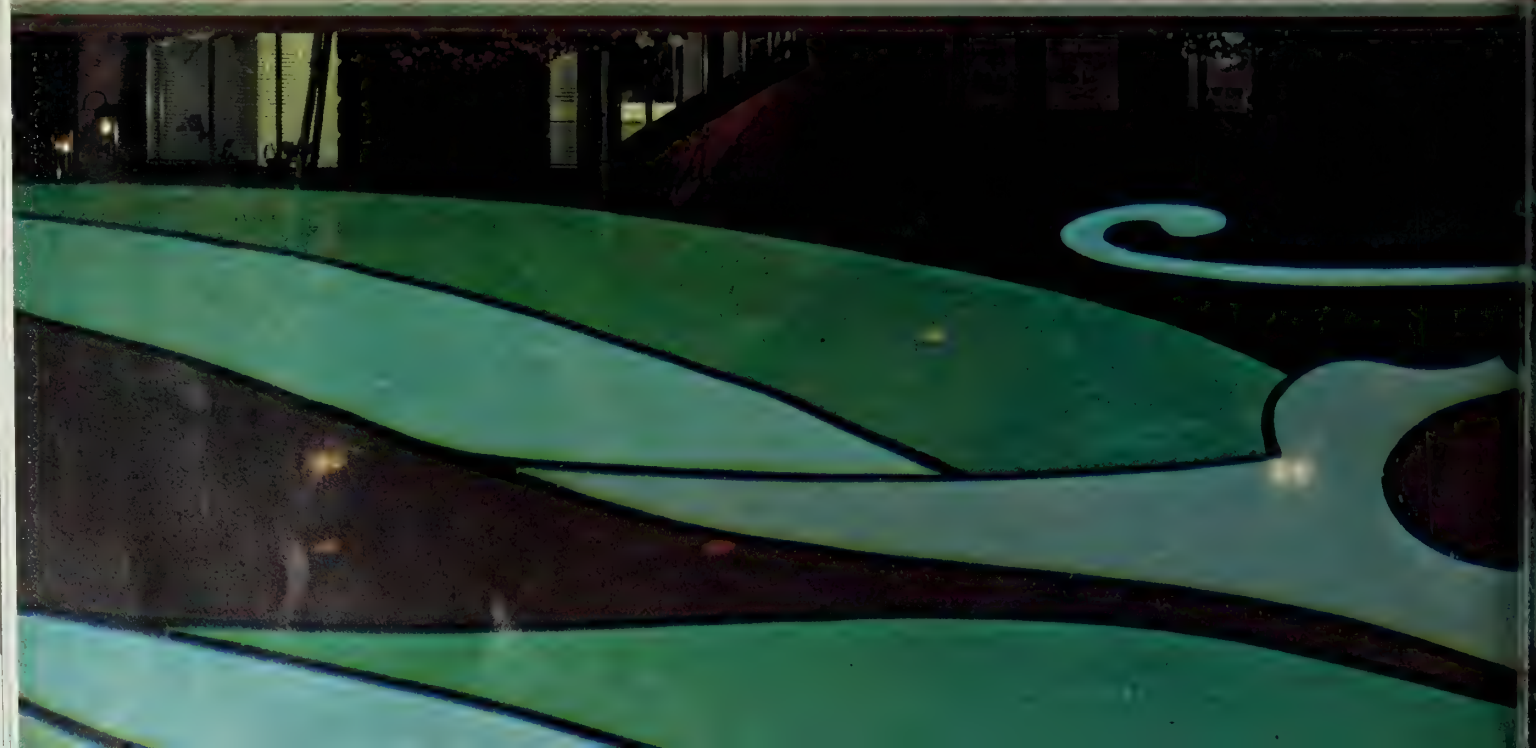


It is a house of flexibility, intimate for two, convenient for hundreds.

LEFT: An antique Baccarat chandelier glows above a Dining Room table; other tables encourage intimacy for large-scale entertaining. Brunschwig & Fils cut velvet print upholsters walls and windows; Scalamandré velvet covers chairs and tables. A Louis XV commode stands beneath a period landscape. BELOW: Commodious seating around a lowered Victorian roulette table characterizes the Projection Room. Wallcovering and upholstery are by Clarence House. FOLLOWING PAGES: A stylized pool painting by Ray Smith enlivens the brick-lined Terrace. Wicker furniture by McGuire.











"I understand the things he likes: comfort, and a certain amount of drama."

sports. The house is my only hobby, and I get a great deal of pleasure from it. I'm always thinking of improvements. Look at this, for example."

He springs to his feet and draws the blinds of the tall living-room windows. Dimming the lights, he turns on an elaborate stereophonic music system. Another of his brothers, incidentally, is the musician Shep Fields.

As the music begins, a laser beam is activated high in one corner of the ceiling. In conjunction with the music the beam plays undulating patterns of colored lines and curves on the wall.

"I like to call it my 'moving Jackson Pollock,' " he says with a smile. "Maybe it's a gimmick, but I love technical things like this."

Instantly the music and the light transform a comfortable and relaxed room into a kind of discothèque—another example of the many different moods Freddie Fields likes to create.

It is a house of great flexibility: intimate for two and convenient for large dinners and receptions that may involve hundreds of guests. The large parties and the private screenings, of course, represent the purely Hollywood aspects of the house.

In reality, however, the greatest appeal to Freddie Fields is the fact that it is personal and private as well—a home for himself, his children, his many dogs, his birds and fish.

And surely designer Frank Austin understands what the owner had in mind as well as anyone else. Their association goes back at least fifteen years, to the time when Mr. Austin arrived from the East—a young and relatively unknown designer. At first he worked on several offices for Mr. Fields and then gradually became involved with designs for his houses.

"The impressive thing about Mr. Fields," says Frank Austin, "is that, even though he has great decorating talent himself, he insists on professional advice. He wants the best, and he doesn't like to deal with amateurs—whether in the film business or in the field of interior design.

"I think by now I understand the things he likes. Comfort, flexibility, a certain amount of drama. The living room, after all, does have show-stopping qualities. He's interested in technology and particularly in lighting. That's part of making films, of course. And I always say: Give me a spotlight, an orange crate and a Queen Anne chair, and I'll make a room!"

But he had a great deal more to work with, of course, in the present house. And the pleasure the owner derives from it is perhaps the best praise Frank Austin can receive.

"It's just what I wanted," says Freddie Fields. "Casual when I want it to be, formal when called for, completely different at night and during the day. You know, I've been in so many houses in New York and Los Angeles that are all exactly alike. Sometimes I can't even remember where I am.

"But not this one. Mine is sort of—sort of a 'might as well' house. I love to experiment. I like to see different effects. It's all here for me."

These are the words of a man who loves his house, but they are the words of a Hollywood filmmaker, too. □

OPPOSITE: A Charles X secrétaire contrasts with a mirror-and-chrome bed in the felt-upholstered Master Bedroom. Potted trees and tortoise shells punctuate the deep-toned space. BELOW: Crystal antique finials serve as faucet handles for the Master Bathroom tub/whirlpool. Paul Heinley shutters conceal ample storage. The Bessarabian-style rug in the bedroom, and the bathroom carpeting, are from Edward Fields.



Aboard Gray Mist II

Streamlined Interiors for Family Yachting

IT STARTED, unexpectedly, on a Sunday evening in Chicago several years ago. Interior designer Larry Deutsch was relaxing at home with his wife and children when the telephone rang. A Mrs. Kaufman, whom he did not know, wished to speak to him.

She was sorry to disturb him at home, but she wanted to talk to him as soon as possible. She and her husband had just seen some of his work, and they had been most impressed. Would Mr. Deutsch be interested in a project for them? Something that was perhaps not exactly in his line?

"We have a little boat," said Mrs. Kaufman in a soft voice.

"I've never done anything like that before. Really, I. . . ."

"Why not come over here tomorrow night, and we can talk about it?"

On Monday night, not knowing at all why he had agreed, Larry Deutsch found himself in Mr. and Mrs. Ira J. Kaufman's Chicago home. The Kaufmans were most flattering, and delighted that he could see them so



PHOTOGRAPH BY DIANE DOWNS

RIGHT: The 102-foot *Gray Mist II*, putting out to sea, has a cruising speed of 24 miles per hour. Officers' quarters and accommodations for a crew of four are in addition to four double guest staterooms. FAR RIGHT: Backgammon awaits visitors in the Main Saloon where a suede Casa Bella sofa sections living and dining areas.

INTERIOR DESIGN BY LARRY N. DEUTSCH, ASID
PHOTOGRAPHY BY JAMES HEDRICH







He quickly adapted his design expertise to the curved shape of the yacht.

ABOVE: Bronze gleams in a corner of the 60-foot Main Saloon, in the shapes of a Siamese deer and torsos by Monyo. The lithograph is by Robert Motherwell. RIGHT ABOVE: Glass windscreen sweeps the Afterdeck for a view of the harbor. Crisp banquette seating contours the cabin sides for both seaworthiness and efficiency of space. A bronze lion's head from the Rudolph Collection rests on a Casa Bella table.

GRAY MIST II

promptly. Perhaps he might like to look at a plan of the boat? There were some photographs as well.

Mr. Kaufman produced a small packet of folded paper. Putting it down on a table, he began to unfold the paper and—as Larry Deutsch remembers—the process of unfolding went on extensively as the overall plan of *Gray Mist II* emerged: a 102-foot motor yacht with a flush deck and a flying bridge. It was not precisely "a little boat" by any means.

He pored over the plans, as Mr. and Mrs. Kaufman explained details. Then they showed him some photographs. On the outside the yacht was trim and



handsome, but the interiors left a great deal to be desired. Mr. Deutsch recalls that there was an overpowering amount of dark mahogany paneling and that the décor was vaguely "Spanish-Chinese" and quite depressing.

"We'd like you to brighten things up a little," said Mr. Kaufman. Having lived aboard the yacht for long periods of time, both he and his wife knew what they wanted. They were sure that Larry Deutsch would be able to do all the necessary work.

Before very long, enthusiasm overcame his doubts, and the designer was, pleasantly and almost accidentally, propelled into a different and challenging area of interior design.

The project was to take the better part of two years, and it required Mr. Deutsch to travel regularly to Fort Lauderdale, Florida, where *Gray Mist II* was berthed. It required, too, endless consultations with naval architect J.P. Hargrave, who was engaged in an extensive redesign of the yacht. All the most advanced radar, navigational and communications equipment was being provided. The yacht is air-conditioned throughout, and the pilot house contains the most sophisticated electronic equipment available.

Powerful twin diesel engines give the yacht a maximum speed of 26 M.P.H., and the cruising range is in excess of five thousand miles. As Mr. Hargrave was completing the necessary architectural refurbishing, Larry Deutsch—whose own seafaring experience was largely limited to looking out at Lake Michigan—coordinated the interior design with him. Mr. Deutsch had a good deal to learn about what is practical on a boat, and what is not. The subject is complex.

He soon discovered that maintenance of equipment and furnishings is one of the greatest of all shipboard considerations. The designer would have to choose materials to withstand not only the effects of sea air and salt



water but the demands of Mr. and Mrs. Kaufman's large family. There are nine children, ranging in age from five to twenty-five. Then there are friends and Mr. Kaufman's business associates. It was very apparent that *Gray Mist II* was, for the Kaufmans and their friends and children, far more than simply a pleasant diversion. The yacht plays a large role in their lives. It is by no means a showcase or an expensive toy; it is a way of life.

Larry Deutsch saw immediately what was necessary. He started by taking out the dark interior paneling wherever possible and painting the rest white. At the beginning Mr. Kaufman helped him with enthusiasm, even stripping away some ceiling paneling with his own hands.

"I'm a very positive person once I get started," says Mr. Deutsch.

He quickly adapted his design expertise to the shape of the vessel, creating curved closets and banquettes. For strength and durability, he used laminates extensively and strong fabrics. The only impractical thing, he feels, is the suede banquette that he put in the main saloon.

"But it was necessary," he explains. "I didn't want to end up with an unsuccessful 'almost' room."

The fact is there are no "almost" spaces in the completely redesigned interiors of *Gray Mist II*. Everything is bright and contemporary and practical. Perhaps the unique and compelling charm of the décor lies in the fact that it seems as appropriate to the land as it does to the sea.

"It's a self-contained moving city," says the designer, smiling.

Perhaps not a city, but surely a self-contained moving home for a large and active family—a well-used and well-loved home that can carry the Kaufmans from Florida into the Caribbean, or north toward Cape Cod or far out into blue water. □

It is a well-loved home that can carry the family to the nearby Caribbean or far out into blue water.





OPPOSITE: Unusual lighting and a Wicker Works stool effect a fragility in the Master Stateroom. The large bed is raised to provide ample storage. ABOVE AND RIGHT: Vibrant wallpapers add color to two Guest Staterooms. Blinds in the three cabins are by Levolor Lorentzen; carpeting by Berven of California.







Jean-Michel Frank Remembered

BY VAN DAY TRUEX

PARIS BETWEEN the two World Wars, the late twenties and thirties, was indeed a congested city. Not the congestion of motor cars and bursting population as now; no, the traffic jam was one of creative talent. Paris was the center of culture and style, in music, painting, sculpture, fashion and the decorative arts. And strange as it may seem now, this world of aesthetic concentration was a fairly private world. A close relationship reigned between leading artists and designers, and private individuals of influence and culture. This unique collaboration, resulting in exciting creative effects, would deteriorate slowly after World War II with the onslaught of mass everything.

Paris of the thirties was a snobbish world, but it was a snobbery of talent and spirit. Lack of money was no handicap, no barrier to being admitted to this magic realm; rather personality and ability counted more than ducats.

The Parsons School of Design had established a branch in Paris in 1921 for advanced students in fashion and interior design. I arrived in 1925 to finish my last year, and remained with the school until 1940. The connection gave me a fortunate entry into that special creative world, where I wandered, mesmerized, for fifteen years.

Naturally, in the field of interior design I began to hear of Jean-Michel Frank. We met in about 1930, just as he had opened the famous shop on the Faubourg Saint-Honoré. He was helping Elsa Schiaparelli with the large apartment she had just taken in the rue Barbet-de-Jouy. I had met "Schiap" a few years before, just as she was beginning her brilliant and controversial career, a revolution in fashion with her unorthodox approach to color, fabric and silhouette. This combination of two forceful designers was typical of Paris—Jean-Michel Frank, a purist, in a sense, and "Schiap," a nontraditionalist. Their collaboration—in her apartment, later in the Place Vendôme headquarters, and later still when she bought her townhouse in the rue de Berri—was to produce fascinating and varied results.

It was also at about this time that I first saw Frank's work, a small entrance hall for Howard Sturgis, with walls of parchment squares, parquet de Versailles, and white plaster masque-appliques. It was also at this time, in the late twenties, that the Vicomte Charles de Noailles and his remarkable wife, Marie-Laure, met Frank. Later they were to commission the two most important rooms of his career, which are quite well known and still exist.

Again, the Vicomte and Vicomtesse de Noailles represented at the highest level this close association between patrons of strong personal taste and talented designers, the productive link that made Paris unique in the thirties.

Almost from the beginning of his career, Jean-Michel Frank's design statement was definite and clear. And it was not the so-called Art Déco approach. His design concepts had little to do with that movement. He was a classicist apart, but a classicist capable of diverting digressions. He admired the well-proportioned and architecturally severe furniture of the late-Louis XVI period, not the floriated Marie Antoinette aspect, but the strict and little-adorned mahogany and lacquered furniture of the Jacob brothers, and the cane paneling and steel furniture of the same period. The early Chinese furniture, reflected in many of his designs, also strongly influenced Frank.

Recently when I revisited the rooms in Paris that he had executed more than forty years ago, I was struck by their

OPPOSITE ABOVE: One of the de Noailles rooms designed by Jean-Michel Frank, shown after the Vicomtesse de Noailles had added paintings and accoutrements. OPPOSITE BELOW: The de Noailles room when first installed by Jean-Michel Frank. Noteworthy Jean-Michel Frank designs include straw marquetry high and low console tables, and Parsons-like table near mica fireplace. ABOVE: Photograph recording the opening of the Jean-Michel Frank shop in the Faubourg Saint-Honoré in 1930. Left to right: Jean-Michel Frank, Diego Giacometti, Rodoconachi (an interested friend), Emilio Terry (a prominent interior designer), Christian Bérard (painter, theatre and fashion designer), Alberto Giacometti and Chanaux (a decorator in whose atelier many Jean-Michel Frank designs were executed)

severity and timelessness. His strict architectural sense was lightened and embellished by his sensitivity to textures. And it is this varied use of textures that gives his severity of form more imagination and diversity than the Bauhaus productions in Germany. His simplicity of form was beautifully clothed in egg-shell lacquers, sharkskin and snakeskin, leather, parchment, and straw.

The importance of form and texture are more frequently associated with Jean-Michel Frank than is color. And yet he executed a long, low rectangular sofa for Schiaparelli, upholstered in bright burnt-orange leather, certainly influenced by and typical of her use of strong color. In the Faubourg Saint-Honoré shop, some of his lamp shades were executed in transparent colors—apple green, lemon yellow, cherry red—breaking his rule that lamp shades should be simple and unseen. But, like the burnt-orange leather sofa, they were used and were quite effective in white interiors.

How much did he actually design himself? How much was the result of the designers and artists around him? To what extent was he a catalyst? How much was due to the influence of friends and clients? Is it important to know? I think not. Such was the lavish amount of his rampant creative energy that the result was collective. I twice visited Diego Giacometti, the brother of Alberto. His Paris ateliers are full of casts and documents of furniture and objects in production, for he continues, undaunted by the intervening years, to design special furniture and objects in metal for fortunate clients. Who better than he could answer my questions about the designs executed by him and his brother Alberto? Who better than he—one of the original group contributing designs for the shop and elsewhere. Diego reminisced that Jean-Michel Frank would clearly describe what he wished, to the artists and designers. Among them were the Giacometti brothers; Christian



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1. Entry door, designed by Jean-Michel Frank, in the Salon de Paille (Straw Room) in the residence of Vicomte and Vicomtesse de Noailles. Photographed by Pascal Hinous.
2. X-table in white lacquer. Horst collection.
3. Plaster lamp designed by Jean-Michel Frank and executed by Diego Giacometti. Horst Collection.
4. X-stool with linen seat, designed by Frank. Horst Collection.
5. Secrétaire by Jean-Michel Frank for Evonne Mummery. Photographed by Pascal Hinous.
6. A Jean-Michel Frank coffee table in white



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Bérard, painter, and theater and fashion designer; Emilio Terry, another prominent interior designer; Dali; and others. Diego Giacometti indicated a five-branched plaster lighting fixture, explaining that Frank gave to him and his brother Egyptian documents for such a design from the Tutankhamen excavations, another example of the variety of influences, always with emphasis on form, not decoration, from which Frank drew.

In mentioning the strong influence of the late-eighteenth century, I recall a visit to Bérard's apartment in the thirties. Bérard had for years lived in hotel rooms, so it was natural, when he decided to take an apartment, that *le tout Paris* was agog to see how the supreme designer, painter and taste arbiter would furnish and decorate his quarters. What a surprise to find a series of modest rooms, stark white and sparsely furnished with the most severe examples of late-eighteenth-century mahogany pieces. Devoid of superfluous decoration, remarkable for restraint and sobriety and without a vestige of a decorated look, his apartment echoed the same conceptions that so guided Frank.

I cannot be grateful enough that the Vicomte Charles de Noailles and his daughter Madame de là Haye Jousselin gave their permission to revisit and rephotograph the pair of important rooms in the now-empty de Noailles townhouse on the Place des Etats-Unis. There in those shrouded rooms so full of memories, I was emotional, indeed as I often was, reviewing, recalling those magic years in Paris.

These two large rooms forcefully illustrate the important ingredients of Frank's design concept and palette: walls covered in parchment squares; a mantel done in small mica squares; straw marquetry furniture; parquet de Versailles; and furniture in lacquer and straw.

Frank's small bedrooms at the Château de Villette clearly illustrated his adept versatility and range. From large,



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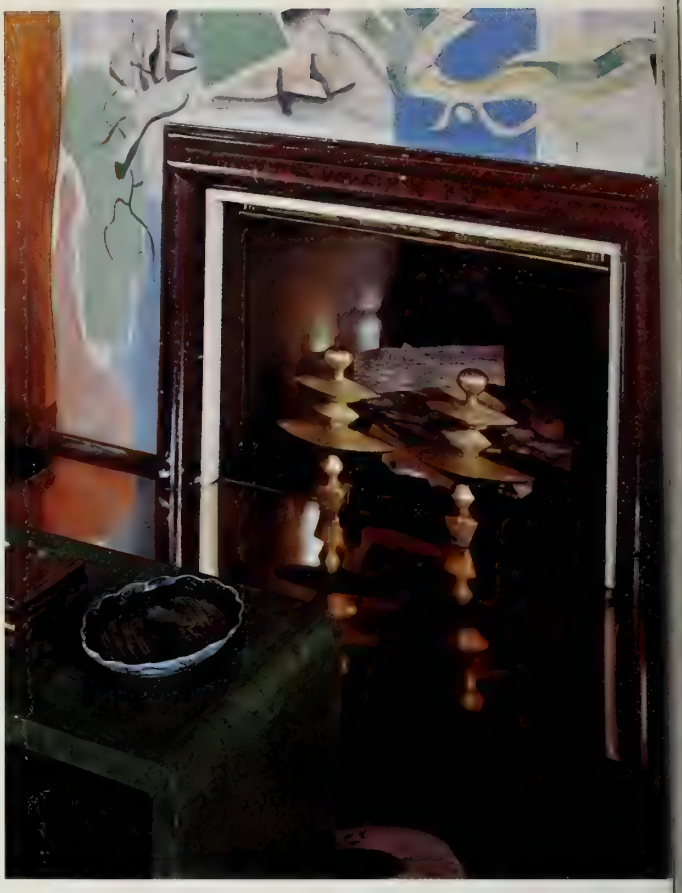


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lacquer. Horst Collection. 7. Gilt oak chair with cane seat and back designed by Frank. Horst Collection. 8. Plaster vase executed by Diego Giacometti for Jean-Michel Frank. Horst Collection. The Horst Collection photographed by Hans Mayr.

He was a classicist apart.







ABOVE: Gilt wood console executed by Diego Giacometti. Collection of Vice President and Mrs. Nelson Rockefeller. ABOVE RIGHT: Andirons designed by Jean-Michel Frank and executed by Diego Giacometti, and snakeskin-covered table. Collection of Vice President and Mrs. Nelson Rockefeller. RIGHT: Frank-designed gilt bronze table and lamp flank leather and cane armchair by Frank, on Aubusson rug designed by Christian Bérard. Collection of Vice President and Mrs. Nelson Rockefeller. OPPOSITE: Living room in the New York apartment of Vice President and Mrs. Nelson Rockefeller, with lamps and tables designed by Jean-Michel Frank, and Aubusson rug by Christian Bérard. Photographed by Richard Champion.

formal rooms to intimate bedrooms, the same sober structure and proportion are apparent, although adapted accordingly to different room scales.

These large rooms and the small bedrooms of the Château de Villette near Paris are unique documents. Monsieur and Madame Robert Gérard, the owners of Villette, drove me to this seventeenth-century gem to see the guest rooms, executed by Frank and unchanged except for the replacing of worn fabrics. As well as contributing the guest bedrooms, he advised and guided the Gérards in acquiring seventeenth- and eighteenth-century furniture and objects. The Gérards recalled a day in early spring when Frank visited with a great friend, Madame Errazuriz. A member of the inner sanctum of private individuals of remarkable taste, she resided in her little house in Paris with stark white walls, scrubbed oak floors, a peasant's twig



room in the entrance hall, wicker baskets brimming with flowers, a few pieces of furniture, unframed Picassos on the walls, and white cotton curtains.

In the courtyard, Jean-Michel and Madame Errazuriz stood silent for a while, absorbing the beauty and serenity of the subtle architecture, the view of the flashing fountains and the park beyond. She murmured, "Ah! La France!" Of course, she was an influence, and the Gérards remember her stating to him and them, "All is so beautiful. Don't make it too perfect. Make a definite mistake here or there. It will be even more human, more alive!"

I have mentioned the anomalies that sometimes occurred in his usually very controlled architectural approach, such as creating for Schiaparelli a dining room exuding the ambience of an intimate supper club. This was the first I had seen of banquettes; and in the corners were four black lacquered square tables and black lacquered Directoire-type chairs. In the rue de Berri house, he covered the walls with a series of large eighteenth-century chinoiserie tapestries, taken from Boucher cartoons, and in each corner here he placed tall bookcases designed as white and gold pagodas. It was a room of style and fantasy.

By this time, in the late thirties, Jean-Michel Frank's reputation had become international. He was executing projects in both North and South America. I suppose his most important commissions in the United States were for Templeton Crocker in San Francisco and Nelson Rockefeller in New York City.

For Templeton Crocker he designed a complete room, now dispersed and in the hands of collectors. For Mr. Rockefeller he created the furniture, carpets and lighting fixtures for a room designed by the architect Wallace K. Harrison—a large wood-paneled room with two chimney places; Matisse had executed a mural framing one fireplace, and Léger had painted a fresco surrounding the other. Frank's interesting approach included gilt armchairs grouped around the Matisse. Adapted from Louis XVIII models, they impart a ballroomlike spirit. Elsewhere in the room he used low tables, low chairs, and armchairs inspired by Louis XV pieces, with cane paneling and frames covered entirely in leather. Diego Giacometti executed the lamps and andirons, and the multitalented Christian Bérard designed the large Aubusson carpet.

Frank also took interest in the Parsons School in the Place des Vosges and came from time to time to criticize. The students in the department of interior design were fascinated by him. His designs for tables and consoles of severe Chinese influence began to appear in their contemporary rooms, and one, through gradual modification, has become

continued on page 170





European Perspective for New York Penthouse

The Use of Dramatic Scale

PHOTOGRAPHY
BY RICHARD CHAMPION





THERE IS PERHAPS one single excuse for unbridled opulence. And that is if it creates a consistent and unique world—a world that carries fantasy to a logical conclusion, to a full flowering without reference to ordinary realism.

Yvon Dihé is responsible for one of the most complete essays in this dizzying, but ultimately rigorous, school of interior design. His own apartment is a grandly scaled composition that happens to be the penthouse of a Manhattan high rise. The apartment, however, deals in such international decorative terms that it is impossible to pinpoint the location without reference to the skyline beyond. And in this case the drama within gives the urban panorama some healthy competition.

"I certainly couldn't have achieved these results without the help of my friend Arnold Rosenthal and, of course, Robert Denning and Vincent Fourcade," he says. "As soon as I saw this space, I knew I would need the help of professionals like Mr. Denning and Mr. Fourcade to get around some of the perplexing problems."

Mr. Dihé is French, and rare among Frenchmen in admitting to a liking for living abroad: "America is fabulous, but you know, of course, that you have no sense of proportion here." He might not be limiting his meaning to architecture alone, but he admits that space played a large part in his choice of an unadventurous apartment.

"This room is enormous by New York standards," he explains, "twenty-two by twenty-eight feet, and the ceilings are fifteen feet high. Of course, there were many things wrong with it. I call it an anti-European apartment. I hate small bathrooms, but there was nothing I could do without sacrificing space elsewhere, so I decided to base my own strategy on the living room."

PRECEDING PAGES, LEFT ABOVE AND COVER: An 18th-century Viennese porcelain stove, architectural details and an Empire méridienne contribute to the Living Room's European atmosphere. Brunschwig & Fils fabrics cover large-scale furnishings. LEFT AND OPPOSITE: Two views of the opulent Dining Room reveal the use of twelve carved Coromandel panels as boiserie, restated by a mirrored ceiling and illuminated by a French crystal chandelier. The dining table is Regency; the console is Italian Empire.



Having decided that none of his existing possessions had any particular relevance, Mr. Dihé began scouring New York's antiques shops and auction galleries for treasures.

"You have loot from half the world in this city," he says, slightly accusingly but with the hint of a smile.

His first and largest find was an Austrian porcelain stove. This amazing confection now dominates the living room—its glazed forms suggesting a Von Stroheim film or some similar recreation of Viennese exuberance.

"An outpouring of light" is how he explains the mood of the living room. "It's so extraordinary to arrive home in the late afternoon, when it's already dark on the street, and know that I can still bathe in a couple of hours of dazzling sun." Terraces have been thickly planted to extend the life of the apartment into the surrounding world. "I'm not a person who likes to live cut off from the outside. I like to leave the French windows open and listen to the different noises of the city."

Symmetry was another organizing principle around which the apartment was developed. The east side of the living room is balanced by two generously proportioned sets of doors leading into the hall and dining room respectively. Such discipline is necessary, if one is to do things that are mildly audacious, such as bringing together a 1911 piano—made by Steinway for some long-forgotten grand hotel—and eighteenth-century chairs signed by Jacob. Then there is the little Queen Anne card table, on which he enjoys a modest cold supper on nights when he is not entertaining in his "jewel-case" dining room.

The dining room takes familiar devices—mirrors and screens—and transforms them into agents of iridescence and illusion. It is a night room as surely as its neighbor is of the day. Reflective glass zigzags across the windows, shielding guests from the steel-and-brick world beyond, while twelve Coromandel panels have the delicacy and control of all the best escapist art.

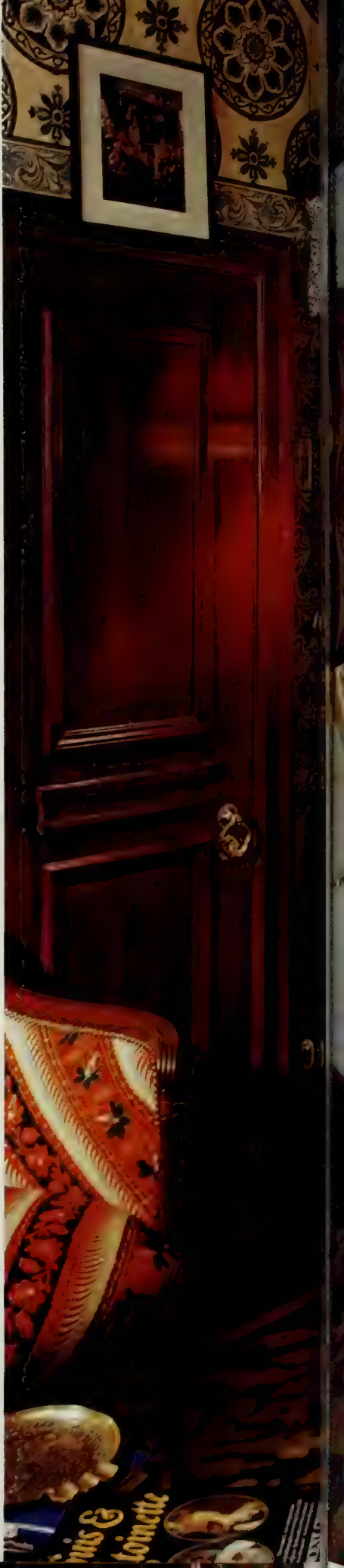
"I think a formal solution is often more convenient than a more casual arrangement," says Mr. Dihé. "But then, as a Frenchman I demand certain kinds of perfection. I dislike meaningless clutter, or leaving things unattended. I suppose I'm rather bourgeois, because I have a need for things to be done well, to function well.

"This apartment is my private kingdom. There are enough ugly things around, and this is one place in the world where I have the power to decree a particular kind of perfection. And that perfection is intimately linked to function. Every home must have its own pattern of energy. In town, my attitude toward entertaining, for example, veers toward the elegant and even the stylized."

What he is really concerned about has to do with a very specific kind of refinement, then? "Yes, yes," he agrees emphatically. "What I respond to has nothing in common with elaboration or overdecoration. It's the undeniable simplicity of velvet, leather and needlepoint surfaces, the glow of fine polished wood, the scent of flowers. All really very logical and natural, wouldn't you say?"

Logical perhaps, but not quite natural. For Yvon Dihé's environment is far too subtly balanced to be considered spontaneous. His carefully orchestrated apartment bears the unquestionable weight of a culture far older and more knowing than that of the New World. There is a seductive quality in the lyrical and intricate relationships between furniture and fabric, the reflections of mirrors and chandeliers, the important dialogue taking place between objects.

"I believe that things have a life of their own and an integrity that mustn't be violated," he says. "And it is important for the well-being of the individual to recognize this. That's why one makes an effort in life, isn't it? Furniture, clothes, food—all are matters to be approached seriously and dealt with affectionately. But it is important to retain a sense of humor!" □



Stylized drama characterizes the Master Bedroom, dominated by an early-Victorian canopy bed. The Portuguese tile-patterned wallpaper, print fabric, and marine motif of the Savonnerie rug create an exuberant mix. A lightly scaled table and chair serve at bedside.



Art and Environment in London

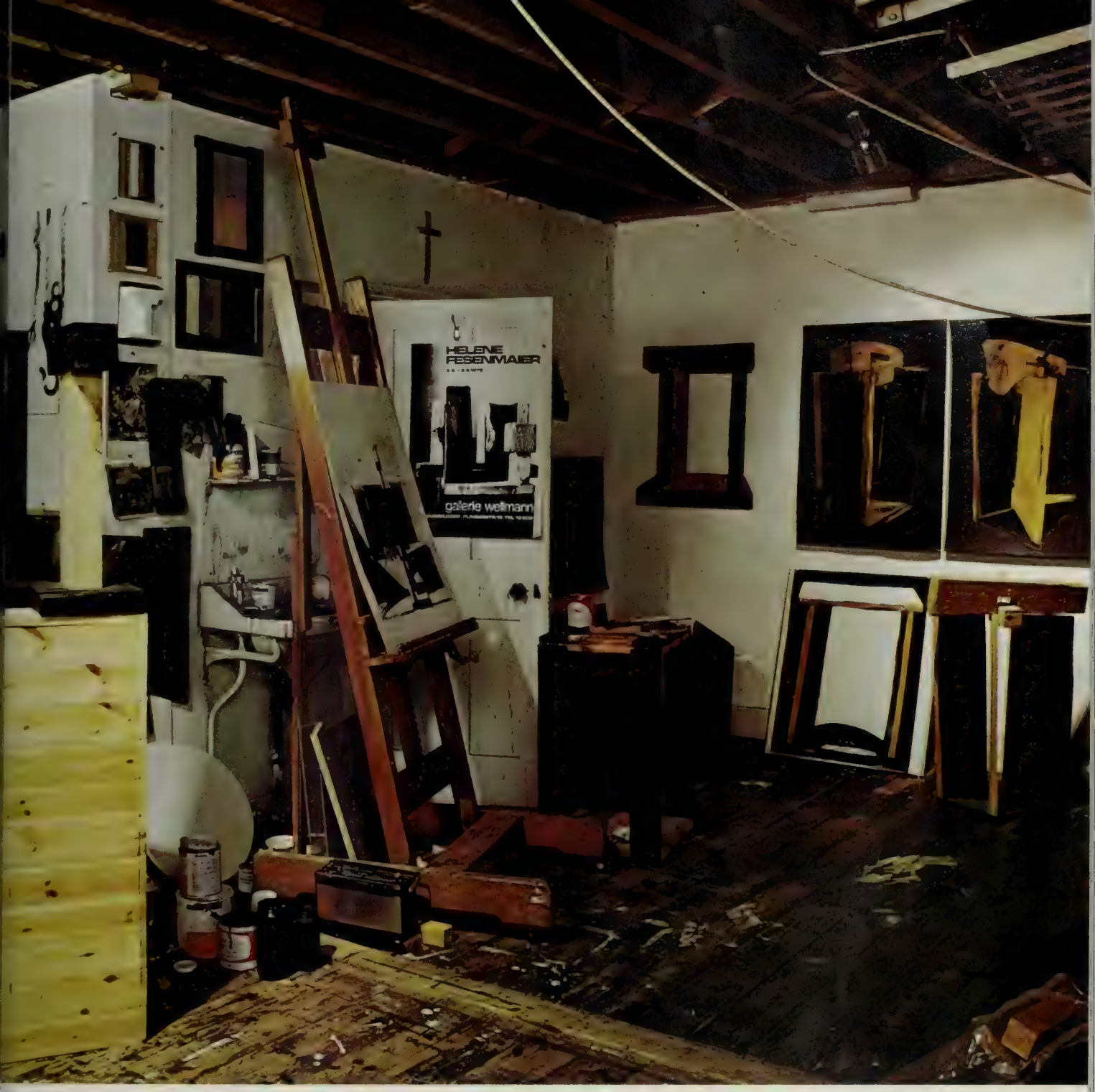
Helene Fesenmaier's Studio/Townhouse





PHOTOGRAPHY BY MICHAEL NICHOLSON

HOUSES BELONGING to painters or sculptors are invariably idiosyncratic and often beautiful, with an integrity and sense of scale and texture, light and air that is sometimes missing in more consciously decorated houses. Indeed, if the house is an extension of the ego—as the distinguished art historian Mario Praz remarked—it follows that



the painter's house is not simply an extension of the ego but of his own work as well. The interaction between artist and environment is almost always one of enduring significance.

Helene Fesenmaier, who has recently shown work in Los Angeles and New York and has had a most successful one-woman show in London, is no exception to these observations. Her own house in London, to which she and her husband, Frank Griffith Dawson, moved in 1970 from New York via Caracas, gives great visual pleasure. As she says herself, it is a synthesis of their tastes and ideas over the years, fused with her own deep perception and delight in minutiae and

The top two levels of the six-story Victorian residence were converted into the Studio—a dynamic, stripped-down space appropriate to large-scale creative activity. Many of Helene Fesenmaier's works explore the relationships between three-dimensional wood construction and painted canvas, such as those seen on the opposite page. The exposed rafters hold lengths of timber, left to age until they reach the warm honey shade characteristic of the artist's constructions and used in the color scheme of the décor throughout the house.

Each room is treated as a composition.





ABOVE: Specially dyed carpeting wends its way up the Staircase, an example of architectural detailing retained, highlighted by enamel paint. A sun-bright Conservatory on the first-floor landing leads to a terraced garden. ABOVE RIGHT: The Living Room is composed of a mélange of ancient and modern classics, of cherished objects and original art. Works by Hans Albers, Vilches and Helene Fesenmaier contrast with an intriguing collection of pre-Columbian pottery and tapestries. The bronze sculpture is by Giorgio Spaventa.

her keen and overwhelming interest in the way things work and relate.

As an artist she began by building structures and creating her own still lifes in order to draw from them. At present her most compelling works are those that explore the special relationships between a painted canvas and a three-dimensional construction of wood placed directly in front of it. The decoration of her house confirms this fascination with relationships. Every piece of furniture, every object, every painting, is in harmonious accord, and each room is treated as a composition, with the floor the plane on which the various elements are arranged with the greatest of care.



The house itself happily provides an excellent framework for such an approach. It is a six-story, well-proportioned Victorian terrace house with long windows overlooking a green square. Nice details abound, like original shutters and handsome fireplaces in all the main rooms. The only structural work necessary was the conversion of the top two stories into a studio. Ceilings were removed, joists exposed and the space stripped down to bare essentials. The rafters now hold lengths of timber for Helene Fesenmaier's constructions. The wood is left to color slowly and naturally until it reaches that shade of honey-gold which is a leitmotiv in her work. It is a shade that is seen again and again in the house, not only in rugs and carpets, but in paintings and constructions. Unity is maintained.

There was no attempt at remodeling as such in the rest of the house, since the Dawsons were anxious for spaces and proportions to speak for themselves and provide a truly graceful

The house is as much a reflection of the artist as it is of her family life.



ABOVE: A blazing fire and candles provide the only illumination in the compact Dining Room. The English oak table and chairs and the Spanish walnut coffer are 17th-century. The focal point is the artist's wood construction with oil. OPPOSITE: Early-Columbian branding irons serve as candlesticks on the antique Kitchen table. The parchment-covered chairs are from a 17th-century monastery.

background for their eclectic collection of sixteenth- and seventeenth-century antiquities, Bauhaus, Roman glass, pre-Columbian artifacts, paintings, sculptures, and books.

They painted the walls white, using enamel where Helene Fesenmaier thought it important to throw off a reflection. In fact, she is always going around with a paint pot and brush, touching up areas where she wants a highlight. In the kitchen, dining room and living room the long windows are uncurtained and without shades, to show off their handsome proportions and to obtain maximum light. At night the shutters are closed, and the Dawsons take particular pleasure in the homely details of bars and bolts seen against the paneled wood.

On the whole, the house is monochromatic except for the carpets in hall and stairway, which have been dyed green. The floor covering in the living room is the same earth color as the pre-Columbian pottery massed on glass shelves against one wall. Rugs and carpets are important elements in the house and are used in the interests of proper composition.

If decoration and color have been kept to a minimum, arrangement is all-important. For example, two sofas in the living room are placed in exact alignment with two sofas in the library next door. Seen through the open archway, the arrangement suggests a provocative mirror image. One tapestry-covered French chair stands next to a primitive fifteenth-century mortar



and pestle from the Venezuelan jungle. Other contrasts are everywhere: antique artifacts are grouped on a Mies van der Rohe table, and pre-Columbian mushroom stones settle happily before the hearth.

Again and again one finds the surprise and delight of unexpected relationships. The scale and proportion of the seventeenth-century oak chairs in the dining room, for example, are restated by the artwork in the same room. In one bedroom an oval mirror interacts with the oval shape of an abstract canvas next to it. Seventeenth-century monastery chairs from Venezuela are grouped around an early-English pine table in the kitchen. The kitchen, in fact, is very much an epitome of the house in general. Helene Fesenmaier is as involved in cooking as she is in painting, and very possibly the two skills go together. The creation of taste and subtlety in cuisine needs the same balance and sensitivity as the creation of color and texture in painting. Both the Dawsons are interested in mushrooms, and the kitchen table is almost always the setting for some brilliant, but unconscious, still life involving mushrooms and vegetables, wooden bowls and fruit. Dried fungi hang from hooks on the walls, where the original stark white has softened and mellowed with the passage of time.

The effect is simple and gentle, creative and exciting, and it is indeed symbolic of this painter's house in London—a house that seems to serve a number of conflicting purposes.

But none of the purposes do conflict in reality. The house is as much an expression of the artist herself as it is a reflection of her family life and her many interests. That necessary interaction between artist and environment has been cultivated with love. □

From Louis Philippe to Napoleon III

BY SIR FRANCIS WATSON







OPPOSITE: One of a matched pair of natural bamboo chairs with removable seat panel; circa 1880. Courtesy, Newel Art Galleries, Inc., New York. Photographed by Terry McGinniss. ABOVE LEFT: Superb Louis XV-style *bureau à cylindre*, signed *Links;* circa 1870–1880. Courtesy, Corinthian Studios, Saratoga, California. RIGHT: Round table with *Sèvres* porcelain top, signed *Henry Dasson;* 1873. Courtesy, Pierre Lécoules, Paris.

A REVIVAL OF INTEREST in nineteenth-entury Napoleon III, or Second Em-ire, furniture, and Louis Philippe ieces has sent collectors scurrying to uction houses, dealers and attics in he hope of acquiring some of these xtraordinarily crafted pieces. So losely related in craftsmanship, style nd history, the furniture of the Sec-nd Empire (1853–70) can hardly be onsidered independently of that of he preceding age, the reign of Louis hilippe (1830–48), the self-styled ourgeois King of the French.

The restored Bourbon sovereigns ived almost under the shadow of Napoleon's taste in furnishings after eturning to France in 1815. Louis VIII hardly changed the Empire dec-rations of the Tuileries and the other oyal palaces, except for the removal of imperial emblems like the crowned *N* and the Napoleonic bees. But with Louis Philippe there was a change.

Under Louis Philippe the full consequences of the abolition of the trade guilds, with their elaborate system of training, began to take serious effect. The hard core of artisans who had endured the long and rigorous apprenticeships required of craftsmen before 1789 had died or retired by 1830. There was no longer a substantial body of skilled craftsmen with the complex and sophisticated eighteenth-century techniques to draw on, although a few *ebénistes* continued.

More disastrous still, the decay was cumulative: There was an insufficient number of men able or willing to train the younger generation, and the *compagnons* or journeymen were no longer treated as members of the family-centered workshops; rather they assumed the status of mere workers, to be exploited for financial ends.

The increasingly important role of the bourgeoisie during the July Monarchy (as contemporaries called the reign of Louis Philippe) and under the Second Empire led to a demand for inexpensive furniture and the subsequent commercialization of the furniture trade. Facilitated by the invention of a number of mechanical devices for woodworking, furniture making was, in fact, ceasing to be a craft and becoming a business.

To meet the new demands of the middle classes, a variety of Paris furniture emporiums sprang up, catering to the inexpensive furnishing of small private homes—firms such as Lesage,



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Maigret or Giroux, and later Charon Frères, Beurdeley and Tahan. This led to a lowering of quality and the use of cheaper and often substitute materials, instead of mahogany, rosewood, and materials like papier-mâché. Forms grew coarser, heavier and altogether less refined. But the most disastrous consequence of purchasing from these emporiums was that the pieces were no longer designed by architects as they had been in the eighteenth century.

A large number of volumes reproducing ornamental details from works of every possible past period were published between 1830 and 1846. Industrial designers pillaged these quite without discrimination, combining Renaissance forms with eighteenth-century or Gothic motifs.

The results were clearly seen in the furniture shown at the Paris Industrial Exhibition of 1834, described by one



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1. Late-19th-century Louis XV-style secrétaire of ebony, with pearl and brass inlays. Courtesy, Newel Art Galleries, Inc., New York. Photographed by Terry McGinniss. 2. Gilt, carved wood armchair. Courtesy, Pierre Lécoules, Paris. 3. Diminutive Louis XV-style escritoire; circa 1870–1880. Courtesy, Corinthian Studios, Saratoga, California.

critic as including "every possible type from the Chinese to the Napoleonic; all styles from the antique or the Renaissance to the nameless styles only to be described as 'the comfortable.' " By the time of the 1844 Exhibition, however, some simplifications had been implemented. The antique and imperial styles were abandoned in favor of revived Renaissance and eighteenth-century models, the latter often described as the Pompadour style.

These tendencies continued under the Second Empire. Many of the same craftsmen who had been patronized by the court and society of the July

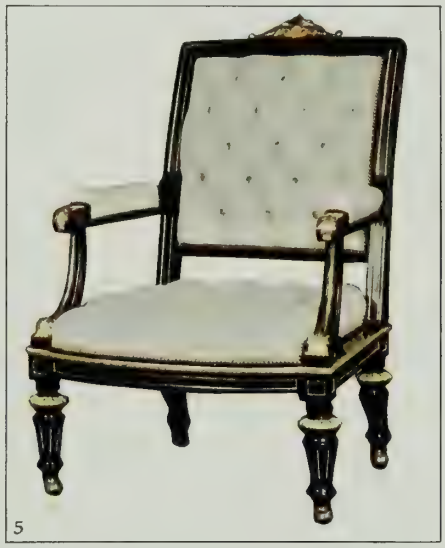


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Monarchy also worked for Napoleon III and his empress. Thus Monbro l'Aîné, one of the outstanding Second Empire furniture makers, had supplied Sèvres-mounted furniture in an exaggeratedly capricious version of the Louis XV style to the Duchesse d'Aumale in 1847. Six years later he was delivering armchairs of a rather more orthodox Louis XVI type for the emperor's use at Saint-Cloud.

Such pastiches, however, were far from being mere copies. Thus, the sideboard or *buffet-dressoir* purchased by Napoleon III at the Paris Exposition Internationale of 1855, combining Renaissance and Greek motifs, was carried out in ebony and was lavishly decorated with gilt bronze mounts.

Despite the incoherence of design, Second Empire furniture designers displayed a good deal of ingenuity, particularly in devising new forms of seat furniture. Here comfort was a major consideration, as was social communication. The *S*-shaped sofa, known as a *confidante,* enabled two users to converse with particular ease as they faced one another across the low back. Likewise, the triple-seated sofas of helical form, known as *indiscrets,* played a similar role for three people. Another favorite was the circular or so-called blind sofa, *canapé-borné,* around which a number of persons could sit leaning against the conically shaped back.



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4. Late-19th-century Napoleon III or Second Empire gilt mahogany *lit d'alcove,* with ormolu mounts. Courtesy, Sotheby Parke Bernet, Los Angeles. Photograph by Michael Andrews, Valdemar Kalinowski. 5. One of a pair of Napoleon III armchairs of ebonized mahogany inlaid with gilt metal fillets; circa 1860–1870. Courtesy, Loyd-Paxton, Inc., Dallas.

Chairs were given a wide variety of shapes. A particular favorite, the *crapaud* (literally, "toad"), had a low circular pouf with a back, and both the seat and back were deeply upholstered and buttoned. This type of upholstering was used on most seat furniture of the period, even when it was an eighteenth-century or Renaissance design, where such treatment is

continued on page 174





Simplicity Defined by Elegance

An Understated Manhattan Design

INTERIOR DESIGN BY MAURICE BERNSTEIN
PHOTOGRAPHY BY RICHARD CHAMPION

THE FAMOUS ANONYMITY of New York City is a characteristic that makes the place oddly difficult to get to know, in spite of the clarity of its plan.

Who would guess, for instance, that behind those bland and noncommittal façades on the north side of East Fifty-seventh Street, between Second Avenue and the river, are some of the most extraordinary living spaces in the country? A concentrated course in the history of Western taste during the last five hundred years could be put together from their furnishings alone. On the other hand, this astonishing quarter-of-a-mile contains enough evidence to present a clear picture of the last hundred *days* of modern design.

LEFT: Paintings by Augusto Rivera and John Von Wicht appear to float above contemporary seating in the deep-toned Living Room. Sofas covered in Clarence House fabric rest on a rug from Stark. BELOW: A pre-Columbian collection fills Lucite shelves.



"I can't bear to work piecemeal. I have to see a concept realized intact."



ABOVE: Another view of the Living Room illustrates an effective mix of the primitive and the sophisticated. The clock is 18th-century English. Various types of lighting create enigmatic drama. OPPOSITE: The horn-topped Dining Room table is a concentric background for Brazilian silver centerpiece fruits and Colombian silver plates.

Somewhere between the extremes of the traditional and the contemporary there is a beautifully controlled and highly practical statement of modern intent in urban living. It is the kind of compromise many thoughtful people have made, and it is the apartment belonging to Maurice Bernstein.

This interior designer has built up a devoted following by pursuing a gentle middle course in his interiors while subtly emphasizing an atmosphere of rarity and luxury. But there is a decisive mind behind the notion of deliberate hesitancy that his work conveys.

"I bought this apartment in twenty minutes," he says. "Then I decided to redo the whole space right away. I can't bear to work piecemeal. I have to see a concept realized intact."

For typically New York reasons—a combination of common sense about how little square footage is actually needed to live a civilized life, and the fact that almost all older apartments are divided into intractably sized rooms for the 1970s—Mr. Bernstein set to work on revising the floor plans.

The result is a sense of space, a feeling of being on the surface of a drum, tight and smooth. Every inch is put to good account as blank walls evolve into closets filled with complex but highly functional shelving systems. There is an elusive quality to the spaces, a sense that the walls hide other mechanisms besides storage. Perhaps if Mr. Bernstein had been born in Elizabethan times, he would have turned his ingenuity to making trick fountains that splash unwary visitors, or to other jokes using invisible machines. There is an undertone of witty technology setting the mood of the apartment. "Function is everything to me," explains the designer.

"Friends are constantly worrying about breaking something," he smiles, "but I never worry about such things. Our lives are precarious anyway. It's more important to enjoy what we have, rather than to worry about it."

There is a curious but pleasing air of mobility and transience in the apartment. "Very modern, don't you think?" asks Mr. Bernstein, who makes it clear that too great a fondness for things can turn them into deadweight, rather than treasured objects.

"This is one reason why my home is also a revolving gallery for my clients," he explains. "It all started when I brought some paintings back from South America. They were intended for my own collection, but I was suddenly besieged with buyers. Now I tend to feel that having owned an object for several years, there's no reason why it can't move on and give someone else pleasure. My affections are very detached—except when it comes to gifts. Those I keep."

Mr. Bernstein's South American connections, particularly with Colombia, help to explain the persistent exotic note sounded in these clear, crisp rooms. The sumptuous horn-inlaid table in the dining room is typical in its suggestion of a society exquisitely patient—and adept at creating complex patterns out of simple materials.

"I enjoy the contrast between the sophisticated and the primitive," says the designer with pleasure. But there is also another cultural force here.

"I was born in Egypt," explains Mr





"I firmly believe that it's the human element that pulls a design together."



OPPOSITE: Wool-wrapped walls, a Saul Garcia watercolor, and Lucite furniture infuse the Master Bedroom with warmth, depth and transparency. Fabrics are by Clarence House; blinds by Levolor Lorentzen. ABOVE: An oil by John Von Wicht stretches behind Spanish sculpture and a pre-Columbian funeral urn.

Bernstein, "and I worked in France before coming to the United States." So there are many Eastern notions of luxury, gleaming away amid the rationalities of the West. His use of lighting also adds a typically mysterious note to the apartment.

"There are at least four different types of illumination in the living room," he explains. "In fact, the only kind I don't use are variations of the old lamp theme. I know it's chic to condemn traditional fixtures, but really there are so many more imaginative ways to provide lighting. This space is perfectly functional for any activity—except perhaps for serious reading. But there's too much a sense of theater here to want to spend a great deal of time buried in a book.

"In fact the room was designed to function best when full of people. That's why I chose green walls, because it's such a natural color and somehow the most pleasing in showing off clothes and skin tones. I firmly believe that it's the human element that pulls a design together. My work is geared toward providing fastidious people with a simple background.

"Simplicity is the key to my point of view. I get very tired of complexity. To remember that one is designing a home and not a department store window is the first duty of anybody who wants to create livable interiors. I think the kind of people attracted to my work understand this. It's usually a couple who have gone through the stage of having fun, and the stage of worrying about the children breaking things. When they're ready for me, they're ready for rooms that are going to last for quite a while. Permanence is one of the things I'm concerned with.

"You don't want rooms that look as if you only walk into them once a year. I'm not afraid to use the word *taste* either. Now that it's smart to talk about the charms of kitsch, I continue to resist the easy way out. I won't sprinkle inane little objects all over the furniture. In my own apartment I designed everything—except the antiques, of course. And I really prefer it that way. The temptation to be too clever is easier to avoid if you have to invest your own sensibility."

There is certainly a tensely alert undercurrent to his personality, and its most amusing manifestation in his own apartment is probably the neon "sculpture" that wraps its way around his hall, spelling out the word *reverse* in tones of melting red. Naturally, it is spelled backwards and has to be unscrambled by glancing into the mirrors that line the walls.

It is, in some ways, a metaphor for his own design philosophy, in which such paradoxes as luxury and function, tradition and modernity, are all intelligently accommodated in rooms that make many of our definitions of period and style seem unimportant.

Mr. Bernstein's work is very much of its own time. Not just modern Manhattan—although that is accomplishment enough—but with a far wider meaning. And since we seem to be living in a period of paradox—when truth turns into fiction and perspectives into cul-de-sacs—what could be a better time to enjoy Mr. Bernstein's clever alliance of style and content? □

Past into Present

Dutch Colonial Estate in Montecito

INTERIOR DESIGN BY JACK LIONEL WARNER, AIA
TEXT BY BARNABY CONRAD PHOTOGRAPHY BY CHARLES S. WHITE

"MY PHILOSOPHY when I was confronted with the problem of doing over this great house," says Jack Warner, as he drapes his lanky frame on a chair in front of a large painting by Richards Ruben, "was that it would be both a bloody bore and a very expensive project to do in a traditional manner."

Here is a California architect/designer talking about his favorite house in the whole world—his own.

Constantia has been one of the jewels of Santa Barbara's architecture since 1930, even though it is a unique departure from the almost obligatory stuccoed, arched, red-tiled Hispanic look

BELOW: The architectural style, described as Dutch-South African, was adapted from the Cape Town residence of Sir Cecil Rhodes. A pet duck skims the pool, backed by thickset camphor trees and black acacia. The surrounding four acres include views of the ocean and nearby mountains. OPPOSITE: On an oceanside Terrace the polyester-resin sculpture *Geminescence*, by Bruce Thomas, challenges the traditional setting.









of most Montecito dwellings. Constantia was built for Arthur Meeker, an executive of the Armour Company of Chicago, by Ambrose Cramer, one of Santa Barbara's many gifted and imaginative architects of that time. Cramer, a Beaux Arts graduate and a protégé of the renowned David Adler in Chicago, specialized in houses for the rich and was determined to make a masterpiece for the Meekers—who happened to be his in-laws.

Coming up with a unique home in that decade in Montecito, where some of the most impressive places in America had burst forth on the architectural scene, was not easy. But Cramer did it, and did it spectacularly. Constantia was designed in the style of the Dutch architecture of Cape Town, South Africa, and was said to be directly inspired by one of Cecil Rhodes's houses of the same name. Another great estate based upon a South African motif is the William Wallace Mein home in Woodside, California. When Jack Warner first saw Constantia, he fell completely in love with it, coveted it and, as he says, "lusted after it for thirteen years."

When Mr. Warner, of the architectural firm of Warner and Gray in Montecito, eventually acquired Constantia, he wasn't exactly sure how to treat the interior. He did know, however, that he wanted to do all of the interior decoration himself.

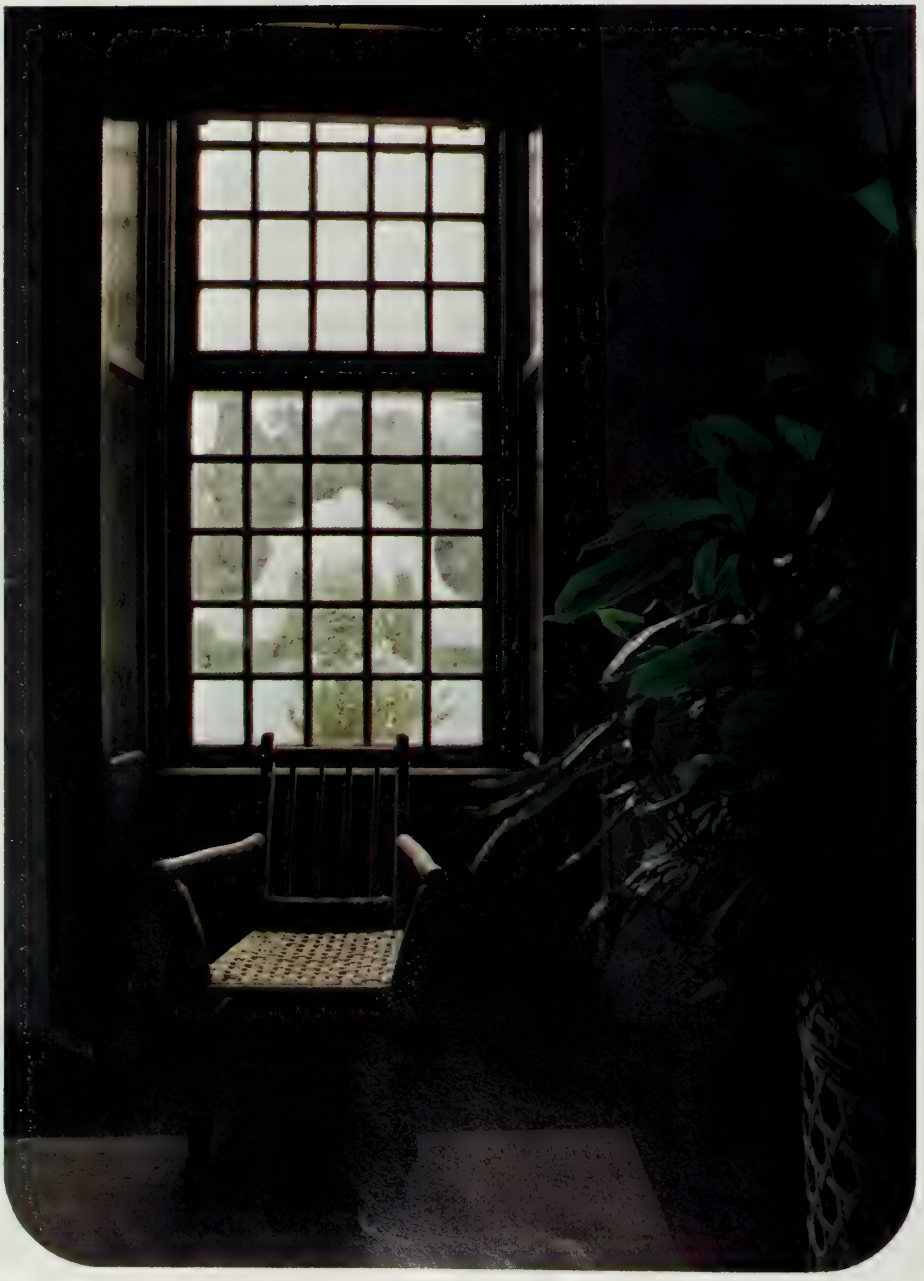
"I've worked with top decorators all over the country and I admire their work enormously," he explains. "But every once in a while I like to do the job myself, because you then have a totally unified result. I dare more when I'm doing it for myself than when I'm doing it for a place like—say—the Birnam Wood Golf Club down the road from Constantia, where we had to be more conservative and traditional. Though I've never studied interior decorating per se the basic design courses I took at the University of Southern California were relevant to all interior work as well as architecture. But I attacked the problem of Constantia with some trepidation, plus a lot of love and enthusiasm."

The first thing to do, he knew, was

LEFT: Heavily scaled elemental furniture in the Living Room contrasts with the formal exterior. Designer Jack Warner says: "I felt that to furnish such a finely detailed house in a traditional manner would be boring." The imposing dimensions of a log sofa, armchair and ottoman are upholstered in Portuguese carpeting. Palm stump tables pedestal Chinese dragon jars. BELOW: Bared oak plank floors and Hickory chairs indicate the Dining Area.



The windows emerged almost as sculptures in their fine detail and filigree work.



to do away with the venetian blinds and heavy drapery that had been on the windows and had made the house so dark. Eliminating them revealed the beautiful windows, which emerged almost as sculptures in their fine detail and enchanting filigree work.

Next was the color of the walls. Magenta, raspberry, green and gold were definitely not what he wanted. By painting all the interiors white—except for the natural oak beams and other woodwork—he unified the house and gave it the freedom to be decorated in just about any style. He decided to use his idea of over-scaled natural materials and textures, in addition to a few traditional furnishings.

Typical of his furniture is the table in the living room, a bush-hammered travertine top, 2½ inches thick, supported by a huge stump with the bark still on it. In the window recesses are four immense Chinese wine jars made about 1850, resting on sections of Santa Barbara palms. By the fireplace are massive capitols from columns that the architect collected in Spain, Italy and Mexico. They make convenient tables. The primitive wood chairs are the remnants of some seven hundred that he bought inexpensively, when the Del Mar Race Track decided that they weren't modern enough and discarded them.

Over the fireplace, the white water buffalo skull with its black horns recalls the original inspiration of the house. Here and there are outsize sea shells and large turtle shells on the walls, including one albino. The tiles around the fireplace in the den are said to have been done under the direction of the artist Goya. Yet they do not seem to be out of keeping with the modern sculptures, such as Bruce and Clonard Thomas's seven-foot-tall "Firefall," made of red polyester resin.

LEFT: A window niche backlights a solitary Hickory chair in the Entrance Hall. Terra-cotta tiles are partially concealed beneath a sisal rug from Bob Mitchell Designs. RIGHT: The walnut-toned Smoking Room reveals period furniture. Afternoon sun sends shadows across a French daybed and Chinese Chippendale chair. Tiles attributed to Goya outline the fireplace, sharing detail with a Richards Ruben drawing.

The most intriguing detail, perhaps, was for the architect's three children: their favorite "secret door" of Delft tile, which leads to the downstairs powder room. Push the wall on its right side and, quicker than you can say "Sesame Street," it swings open.

On the outside, the U-shaped house reproduces Cape Town architecture faithfully with its six flamboyant gables, each with a graceful scroll pattern. Derived from the concept of the late-Medieval Italian churches, where the facade helped to conceal the nave, it hides the peaked second story roof.

The entrance drive begins through great stone pillars and winds up to the house, past the guest house, which is a charming miniature, an abbreviated impression of the main dwelling. There are some fifty macadamia nut trees on the property and one can look through them to the Pacific Ocean, only a few miles away.

This is a unique location, one of the rare hills in Montecito that offer a view of both sea and mountains. The spectacular seventy-five-foot pool reflects the formal planting and surrounding hills of Montecito, and as one paddles a boat lazily through the mirrored image of a classic and timeless house, Gladys, the duck, quacks contentedly. All is well at Constantia.

But as Jack Warner says: "Montecito has problems. Real estate prices have greatly escalated because of the recent water moratorium. For example, my firm bought a house in Montecito five months ago for $83,000, and today it's worth $125,000. You can't build a house without digging a successful well first, and sometimes that's not feasible. So very few homes are being built, and certainly no houses like Constantia will ever be built again. It is really too bad."

Yet more and more people want to







"It seems well to leave here and there an oasis of beauty."

live in this idyllic spot, and the lure of Santa Barbara is very great. Long ago the Spaniards who first settled here called it "La Tierra Adorada," and the reasons for their appreciation are clearly evident today.

The city still lies peacefully on a sheltered plain with a wide beach and the Pacific ocean on one side and on the other the magnificent backdrop of the Santa Ynez mountains.

It is still almost the same as it was in 1895 when Frank Sands wrote in his book, *Santa Barbara at a Glance:* "It is too beautiful to be marred . . . it seems well to leave here and there an oasis of beauty, where man can flee from the rattle of the dollar, where his better nature can assert itself, where his eyes can behold the beauty of earth, air and sea, and where shop and 'change' will be lacking." □

LEFT: Natural light completes the color scheme in the Guest Bedroom, resplendent in white. Curtain-free windows, and cottons on the chairs and bed, suggest a gossamer quality; the cotton rug is from F. Schumacher, and the Delft tiles are 18th-century. Bruce Thomas's sculpture *Pearlescent* interprets the mood. BELOW: Guests can settle in Wicker Works chairs on the Terrace for a view of the sea.



Cosmopolitan Comfort in Dallas

World Traveler at Home

INTERIOR DESIGN BY JACK E. LOWRANCE PHOTOGRAPHY BY MAX ECKERT



FIFTEEN MINUTES from downtown Dallas, a city of no great antiquity, aged oaks spread their branches across the narrow road creating an arch of green. Here, a squirrel darts out of a hedge, disappearing over an expanse of grass, and the quiet is broken only by the birds. It is an area that has been left to grow with abundant foliage, its many greens shifting from bright to dark in the slanting rays of afternoon sun. A few winding streets away is Turtle Creek, one of the two streets that Frank Lloyd Wright called "the most beautiful in the world." To importer Robert Floyd of Fitz and Floyd, it is paradise.

He spends five months a year traveling in Europe and the Orient, gathering dinnerware and giftware that have earned him the award of "Importer of the Year." But he says, "My idea of a pleasant time is staying right here."

Here, to Mr. Floyd, is a Georgian style house within whose walls a calm charisma has settled. The house, like the area, has a feeling of being tucked in—a millennium away from the slick skyscrapers, air-conditioned malls and concrete highways.

"I passed this house for years," says Mr. Floyd, "then one day it was for sale. I walked in and bought it."

Of the three residences that California-based interior designer Jack Lowrance has done for him, this is the most formal and traditional.

"I'm not sure that taste is a blessing," says Robert Floyd. "The more I grow and develop, the more dissatisfied I seem to be with what I have—and the more eager I am for intrinsically better pieces. For instance, take those statues in the entrance hall—they are among the earliest examples of the use of glass for eyes in wooden sculptures. It was a technique unknown before the sixteenth century. These are some of the disciples of Buddha; the Orientals use each for a different prayer.

"In 1964 the temple that housed them was torn down to make way for a swath of freeway to the Olympic games. I was asked if I wanted them and my taste level was far enough along so I could appreciate them. I understand from the curator at the San

LEFT ABOVE: Wooden temple gods, from the Muromachi period, honor the Entrance Hall. The mirror and console are 17th-century Italian. OPPOSITE: A 16th-century Japanese Buddha sets the serene tone of the subtly detailed Living Room; jars on either side are Ming Dynasty. The collage is suede and the Japanese screen 17th-century. Fabric by Old World Weavers, from Loyd-Paxton.









Rooms are much like paintings that require time before their intent is fully enjoyed.

OPPOSITE: Firelight and the gleam from Louis XV girandoles warm another Living Room view. A pair of 18th-century Venetian footstools edges the antique Oushak rug. The tea table in the foreground is Chinese Chippendale. Banquette upholstery is by Clarence House; ottoman fabric by Old World Weavers. LEFT AND BELOW: A Vassica painting and a 17th-century Japanese wooden Foo dog inspire the richly appointed Dining Room.









Francisco Museum that what I have is an exceptional collection. I have it today because I was in the right place at exactly the right time."

The requirements of each room are met with understatement and attention to detail, a visual expression similar to Proust's literary scrutiny of a scene. Perhaps it is this that creates the special quality of the house. When you enter a room, there is nothing that commands attention. But there is a fascinating accumulation of detail, and the rooms are much like paintings that require time before their intent is fully understood and enjoyed.

Jack Lowrance thinks of design in terms of quality, the uniqueness of the individual, the spirit of the space, and avoids employing theatrical effects.

"I don't believe people like being in a setting they have to live up to," he says. "They prefer a space that allows them the freedom to simply be, a place where nothing is expected of them. When I think of design, I'm reminded of a quotation, 'Consider first that great or bright infers not excellence.' "

A blue and white Oriental porcelain collection of Ming, T'ang and Edo blends into the colors of the sitting room. A Foo dog from Japan, Louis XV pieces, Ming Dynasty urns, and other eclectic elements of décor mix to create a small world of harmony—a world in close harmony with the past.

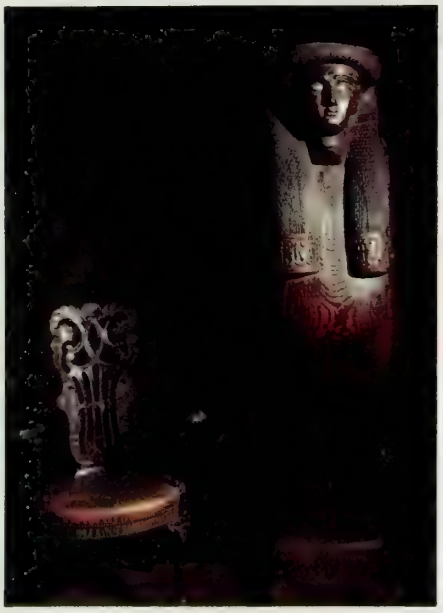
"I appreciate contemporary furniture, because I like big, overstuffed comfort," says Mr. Floyd. "But something entirely contemporary is sterile and cold. I need the beautiful reminders of man's heritage, and then I feel comfortable. This house is very fulfilling, and I am grateful for it even though I'm here so little of the time."

In a few weeks Mr. Floyd leaves for New York to consult with European and American manufacturers and discuss the direction of dinnerware in the future. He regularly attends meetings and conferences of this kind throughout the United States as well as in Europe and the Orient. His business is very demanding.

"It keeps me away a lot," he says, leaning back into a sofa, as if savoring each minute of his home before he has to leave it once again. □

LEFT: The use of a leafy print in one intense hue, prompted by an Oriental porcelain collection, gives the airy Sitting Room a spirited look. ABOVE: In the Edward Fields-carpeted Master Bedroom a 17th-century English mirror is paired with a Louis XV mantel, both from Loyd-Paxton. The marble spheres are Napoleon III. Above the bed is an antique Chinese needlework painting.





Architectural Digest Visits: Yves Saint Laurent

PHOTOGRAPHY BY PASCAL HINOUS



THE CENTER of the fashion empire presided over by Yves Saint Laurent is in a private mansion in one of the more lovely parts of Paris. With its opulent Second Empire décor the *maison de la couture* seems like some extravagant annex to the Paris Opéra. Perhaps it is an odd background for a designer most often thought of as being contemporary and, indeed—more often than not—well ahead of his own time.

At home, however, Yves Saint Laurent has provided himself with a completely different setting—a setting reminiscent of the twenties and the thirties. Eclectic, more modern, it is a highly personal statement.

His apartment is on the left Bank of the Seine, a few blocks from Napoleon's tomb in the Invalides. The duplex was originally designed by the renowned Jean-Michel Frank (see page 70 of this issue) for an American lady who, unhappily, never had the opportunity of living there—her fortunes having declined dramatically on

TOP LEFT: Yves Saint Laurent at home in his Left Bank duplex. LEFT: A Chippendale chair contrasts with a Ptolemaic sarcophagus in the lower level Entrance Hall. ABOVE: A Greek torso of Alexander the Great, an 18th-century Chinese chair and a 17th-century bronze in the front Entrance Hall presage the treasures.



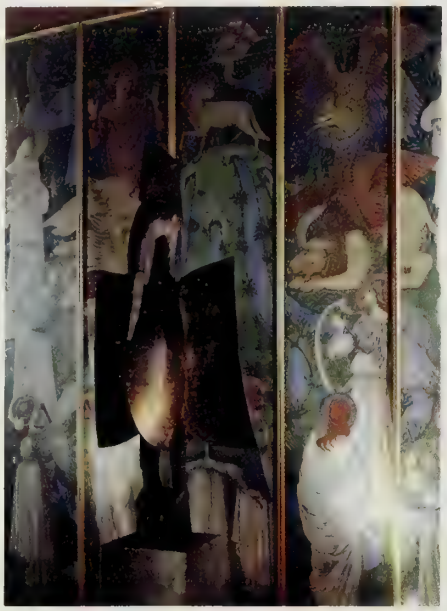
A Manchu noble in a 17th-century Chinese silk painting in the Living Room looks down upon the Boisseau rug. Jean Dunand vases flank the Jean-Michel Frank fireplace. Behind the leather-covered Eileen Gray serpent chair is a Duquesnoy bronze; at right are three 16th-century bronzes, the smallest by Soldani.

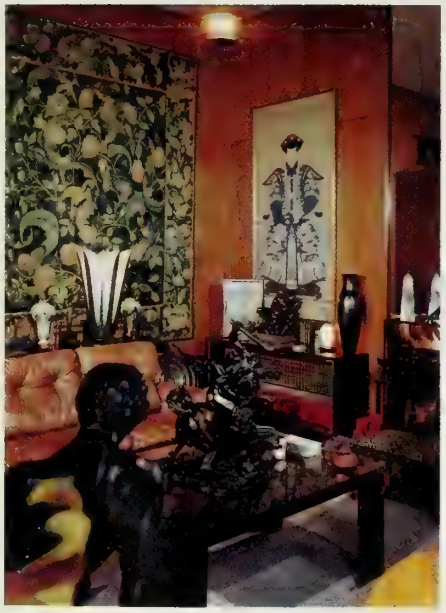
Wall Street in 1929. However, those who did occupy it over the years kept almost everything intact. There are still Jean-Michel Frank touches everywhere, from the copper-edged window frames and door pulls to the radiator covers in molded black metal with linear grilles. Nothing is at all dated in the apartment.

Into this spare, almost modern, décor Yves Saint Laurent has put his own mixture of possessions: a collection of Art Déco furniture; whimsical pieces by his friends Claude and François-Xavier Lalanne; seventeenth- and eighteenth-century Italian bronzes; a sculpture by Alexander Liberman; here and there ivory, shagreen and parchment tables. One corner of the living room is strewn with lamé pillows, presided over by a Siamese Buddha. Throughout the whole, slither serpents and animals in various art forms, graced by generous arrangements of his favorite flower, the lily.

"Here is the best and the worst," he

"Here is the best
and the worst,
like life itself."
—*Yves Saint Laurent*



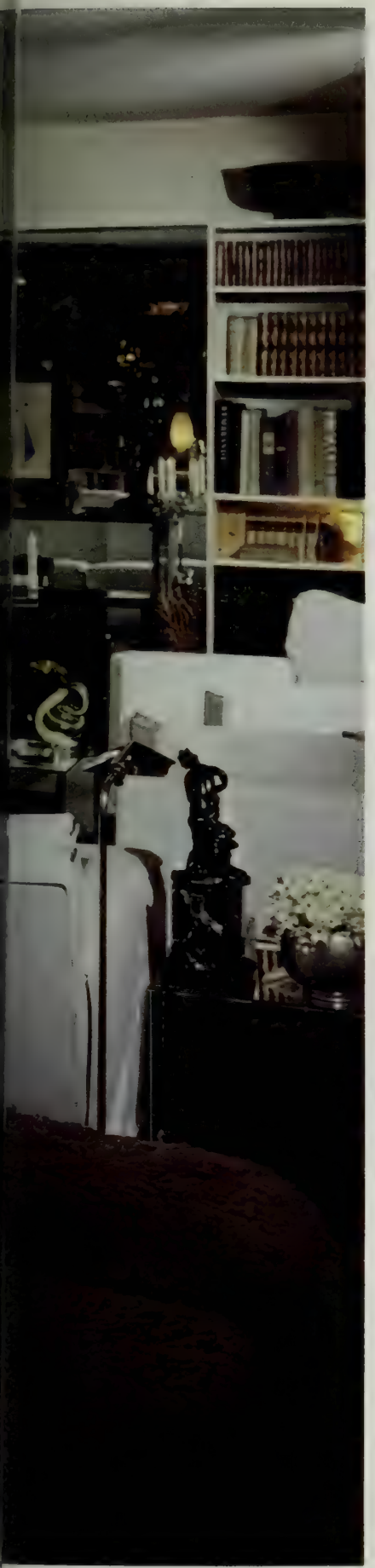


Further views of the dramatic Living Room. TOP: A Senufo totem perches in front of a five-panel pastel by Sir Edward Burne-Jones. ABOVE: A Dunand enamel of Josephine Baker and a Girardon bronze rest on the bookcase. An Albert Cheuret lamp sheds light on a 15th-century tapestry. RIGHT: Pierre Chareau chairs face Dunand's enamel panel; vases are also by Dunand. At center is a Jean de Bologne bronze; before it, a Pierre Legrain tabouret.





"Elegance is in the heart,
in the very being."
—*Yves Saint Laurent*





Andy Warhol's multiple images of Yves Saint Laurent scan the Library from atop a bookcase. The bar and sheep chairs are by Lalanne. The bas-relief on the Frank mantel is by Joseph Csaky. Above a Le Corbusier console are works by Léger, Picasso and Modigliani. The marble torso is Greek.

remarks casually. "Like life itself."

At his side, Hazel the chubby chihuahua seems to nod in agreement, and Yves Saint Laurent looks thoughtfully around the large living room at his prized possessions.

"All these things shimmer across the centuries," he says, running his hand with proprietary affection over the surface of a Csaky bronze.

The ground floor of the apartment is less formal, less somber, opening onto a charming garden—bright and sunny, with a convent in the background. Here is the library, the Algerian-born



Works by Max Ernst, Christian Bérard and Jean-Louis Forain share wall space in the Study with memorabilia and sketches for theatrical productions. The shagreen table by Dominique holds a René Lalique vase and a Cambodian dragon. Near a chair by Jeanne Laurent stands the elongated visage of an Assyrian statue.

couturier's favorite room. Characteristically, it overflows with personal objects. Books battle for space along with photographs and souvenirs on a ceiling-high étagère covering one wall. There is a drawing by Modigliani, willed to the designer by Jean Cocteau; there are pictures of friends everywhere and many photographs of artists and actors and ballet dancers.

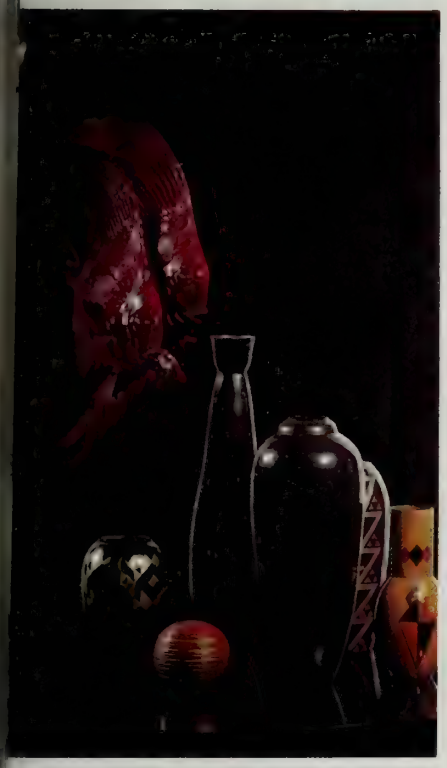
"These are the people I admire," he says. "Artists like Nureyev, Bakst, Plisetskaya, and Diaghilev."

In fact, his latest *prêt-à-porter* collection was inspired by the Ballet Russe. And in the past he has designed costumes for plays, films and ballets. He is unhappy that he no longer has the time to devote to such work.

"You see, I'm writing a book now," he says in explanation. "It will be a sort of inner dialogue with myself."

The subject should be fascinating, and perhaps it will touch on some of the aspects of an extraordinary career. Since his first independent collection







Views of the Music Room. TOP: Parchment windows create a background for Emile-Jacques Ruhlmann's piano and table. ABOVE: A lacquered fish floats behind Dunand vases. ABOVE RIGHT: A cobra lamp by Edgar Brandt illuminates the Claude Lalanne mirror, Ruhlmann chaise longue and Dunand chair.

in 1962 he and his business partner Pierre Bergé have built an empire reaching into every part of the world.

"I know my way now," says Yves Saint Laurent. "There is a theme and a continuity to my collections. Of course, there are always fantasies, but it is the base that counts. Elegance is in the heart, in the very being. It is really not a question of clothes at all."

Many of the same things can be said about his own apartment. It, too, is elegant. There is no other word. And, in spite of an affection for the past—a Napoleon III showroom and an Art Déco apartment—he is very much a man of his own time and place.

"I have no nostalgia for the old days," he explains. "I am glad that things change, and I suppose I can say that my success comes from being completely in harmony with my era."

And, as his apartment so clearly indicates, with himself as well. He has created, not only a design empire, but a harmonious private world. ⊡

Modern Flair for a Chicago Suburb

Décor Keyed to Active Family Living



INTERIOR DESIGN
BY JAY SPECTRE, ASID
PHOTOGRAPHY
BY NATHANIEL LIEBERMAN



CREDIT THE SUCCESS of Jay Spectre as an adventuresome, inventive designer to the fact that he is a risk taker.

"But then so are the people I work for," he says. "There is always a risk on both sides when being creative with interiors. The only thing you have to fall back on is past work."

Mr. Spectre started taking risks back in Louisville, Kentucky, before his move eight years ago to New York.

"I used to try to get people to go out and buy something they normally would not buy, to do something they didn't like," he explains. "I guess I've rocked a few boats, but I was only trying to get people to stop prejudging, to stop trying to anticipate."

Lana and Richard Cooper—a young, attractive Illinois couple with a broad variety of interests—are the sort of people for whom he enjoys working.

"They are risk takers too," he explains. "They know what they want, but they are open to new ideas. That, in turn, inspires me. If you don't have someone who inspires you, as a designer you can't be inspired yourself. The work says nothing, unless there is commitment from both sides."

With this kind of inspiration, he recently completed the interiors for the Coopers' sixteen-room house in a countrylike suburb of Chicago. It was the second time he had worked for them. Previously he had done a sleek apartment in midtown Chicago. It, too, had been a pleasant collaboration.

"I've worked very closely with the Coopers from the time they were newlyweds," says the designer. "I've watched them grow and change—from the arrival of their first child to their recent fourth. It's been a maturing process for all of us. Having worked with them for so long saved time."

Constantly developing as a designer, Mr. Spectre maintains an unbiased curiosity from which his continually fresh point of view originates. Taking nothing for granted, he always applies his acute sense of observation when approaching challenging design problems. In the present case, the challenge was to give an older, more traditional residence a comfortable contemporary statement.

LEFT: The Entrance Gallery's design frees guests to experience an uninterrupted view of the three-dimensional sculptured walls. BELOW: Crescents of color in the Patterson, Flynn & Martin carpeting punctuate the light-filled Garden Room; patent vinyl shimmers overhead. Potted trees and large-scale Atelier International pieces, upholstered in leather, relieve the elongated space.




"I believe that secure people
carry their own environment.
— Jay Spectre





To make the house modern, light and expansive he brightened it with clear, strong colors and gave it a young, but elegant, finish.

"Lana and Richard are serious-minded individuals, definitely going places," he says. "What they wanted for their growing family was a dignified environment flexible enough to accommodate future plans."

The house itself is visually exciting on many levels. That excitement begins when the heavy double doors with their Nevelson-like wood construction swing open into a large rectangular foyer. Immediately there is a sense of motion in space—a feeling of volume leading into the house.

Polished steel, a Spectre trademark—he was one of the first designers to use it in residential interiors—is evident everywhere in the Cooper house. Windows glisten with thin, vertical strips, pre-Columbian art treasures are displayed on twin steel étagères, and the fireplace is flanked with steel panels. Even the moldings in the living room above the white walls are shiny ribs of steel.

"It's such an interesting material, so much a part of our day," says the designer. "It's easy to care for."

Many of his designs for the Coopers show his "easy to use and care for" theory in operation. There are, after all, four young children under the age of six running around.

"There's nothing to worry about in their house," he says. "The furniture, right down to the rugs—including the white ones—doesn't show dirt."

The Coopers—he recently ran for the Republican gubernatorial nomination in Illinois—entertain frequently: small cozy dinner parties for a few intimate friends, and large political gatherings. "They wanted a living room that was spacious, yet relaxed, to accommodate their entertaining needs," says Mr. Spectre. He provides them with dual conversation areas that allow seating for eight each.

There is a choice of rooms they may use when they are looking for a secluded family atmosphere. One is the snug, beamed-ceiling area off the living room, with its massive stone fireplace and book-lined walls covered in suede cloth the color of a ripe eggplant. Again, comfortable seating pieces—all Spectre designs—dominate the room, as does the overscaled marble and steel table that displays an appropriate Ernest Trova sculpture.

Close to the landscaped pool and

LEFT: The Living Room continues the sparing look, utilizing satin and leather, black glass and polished steel. Ernest Trova's chrome *Falling Man* stands above the Edward Fields carpet. A Gary Tenenbaum painting stretches between étagères holding pre-Columbian objects. ABOVE: The deep-toned Library contrasts in color: all fabrics by Clarence House; carpet by Patterson, Flynn & Martin.





nis courts is the airy, porchlike oom that serves as a center for the ctive Cooper family. Some eighty et long—almost the length of the house—the room reminds Spectre of a ship. This image in turn inspired his final designs for the voluminous room.

"I decided to give it the look and feel of a boat deck by using classic yachting colors," he says. "And I put lots of plants around. I don't usually do that except where it's correct. I'd rather have fresh flowers, but the light was so excellent here for growing them that I chose plants. And their sculptural effect is important, too.

"I believe that secure people like the Coopers carry their own environment with them. They don't have to tell anyone or display anything. They are just themselves, and the space around them reflects this quality. Courageous and spirited in their thinking, they like to move forward. And with them there's always the chance they'll find still *another* space and say to me, 'Hey, let's go.' Now that's exactly what I mean by risk taking!" □

The Dining Room's chevron-patterned mirrored walls and ceiling effect multiple reflections and divisions. Pace Collection chairs in Clarence House suede surround the brushed steel table. Sculpture by William Pye.



Restoring a Victorian Mansion in the Old South

The Mercer House in Savannah

INTERIOR DESIGN BY JAMES A. WILLIAMS
PHOTOGRAPHY BY RICHARD CHAMPION





Begun in 1861 by Confederate General Hugh Mercer and pillaged during the siege of Savannah, the Italianate Victorian residence was completed in 1868. ABOVE: A Flemish tapestry in the Entrance Hall provides the backdrop for Chippendale candlestands; the original English tiles remain. Large portrait is by Sir Peter Lely. OPPOSITE: Foo lions from the Imperial Palace in Peking, circa 1690, occupy alcoves at the west end of the Drawing Room. Needlework on Louis XV chairs is original. Portraits are by Joseph Highmore.



TWENTY-FIVE YEARS ago, when James Arthur Williams arrived in the historic seaport of Savannah, Georgia, he expected to stay for only a short time. Much in life, however, is accidental—perhaps even fated. Now it is 1976, and he is still in Savannah.

"At first I thought Atlanta would be the logical place to live," he says. "But it took only a few weeks to change my mind, and I've been here ever since."

An antiques dealer and an interior designer with a passion for restoration, he soon discovered that Savannah more than generously satisfied his interests. Now, after many years, he has found the ideal setting for himself: the historic *Mercer House*.

Before acquiring the Mercer House, Mr. Williams over the course of the years bought and restored almost fifty houses in Savannah itself.

"In those days," he recalls, "people like me, with a love for taking old



houses and putting them back into shape, were considered a little eccentric. That's all changed now."

The first house he acquired was on East St. Julian Street in the heart of Savannah's 2½-mile historic district. It was a large and imposing Italian Renaissance brick building with a gambrel roof. As has been his custom through the years, Mr. Williams used the house both as a home and a location for his antiques business.

Seven years ago he acquired the Mercer House, located on Monterey Square, one of Savannah's twenty green squares, four of them laid out in 1733 by General James Edward Oglethorpe, the founder of the city.

The focal point of the square is a statue of the gallant Polish officer, Count Casimir Pulaski, who fell in the siege of Savannah. Early- and late-nineteenth-century townhouses line the square, and among them is the



"In those days, people who put old houses back into shape were considered a little eccentric."







POSITE AND ABOVE: Views of the east end of e impressively scaled Drawing Room reveal collection of antique furnishings: a Bristol handelier, a Charles II lacquered chinoiserie nest, an English mahogany breakfront. ench Empire candelabra flank a portrait by homas Hudson. The detail above focuses on ne 1899 Fabergé document box made for zar Nicholas II. The detail at right highlights ne of five Jeremiah Theus portraits; the cquered Queen Anne desk holds a covered up and inkstand of period English silver. IGHT: A Waterford chandelier, circa 1790, leams above the English Dining Room table et with Baccarat stemware and flatware nade for Queen Alexandra and Edward VII. ortraits are by Hudson and Reynolds.



two-story Victorian house owned by Mr. Williams. None of his previous houses has pleased him as much.

"I've always wanted a house like this," he says, "and the longer I live here, the more attached to it I am. It has a size—and an aura—that attracted me from the very beginning."

The house was originally built for Hugh Weedon Mercer of Savannah, a graduate of West Point who resigned his commission in the Army of the United States to become a brigadier general in the Confederate Army.

Designed in 1861 by a New York architect, John S. Norris, the house was under construction during th Civil War. It was pillaged extensivel particularly in the course of Gener Sherman's march through Georgia.

The general maintained his hea quarters in Savannah in another hou designed by John Norris, and his o ficers and men took over many mo

houses in town as well. According to newspaper accounts of 1866, Mercer House was gutted of planks, sashes, window frames, "in fact, wood of every conceivable kind was carried off for the purpose of erecting temporary shanties." Only after the Civil War was construction completed. Even so, the years that followed were not kind.

"When I bought the house," says Mr. Williams, "it was a shambles. Vandals had taken away almost everything that could be moved."

Nevertheless, the basic attractions were there, and the lovely focal points had not changed. The original English tile in the entrance hall was intact, and the semicircular stairway with its skylight still remained. So, too—miraculously—did the side porches and iron balconies, architectural details John Norris brought to Savannah.

Under the supervision of Mr. Williams, restoration of the house took more than a year of intense work. There were, for example, two craftsmen whose only task was to sand the woodwork. Seven small bedrooms were made over into two, and another large room upstairs was fitted with a pipe organ, which Mr. Williams plays with skill. In fact, the room is now the setting for one of Savannah's most popular Christmas parties.

Entertaining is one of his greatest joys, as is collecting. His interest in collecting began as a small child at country auctions and fairs. By now, of course, his interests have spread in every direction: large tapestries, Oriental rugs, Fabergé, eighteenth-century English paintings, and Chinese porcelain—among a great deal else. Most of his porcelain is displayed in a large breakfront, and among his most cherished pieces are two Chinese Export dinner plates and a large platter made for the Okeover family in 1740.



A house once ravaged by neglect is now a center of harmony and quiet living.

He loves, too, nothing more than giving formal dinner parties, using flatware formerly belonging to Queen Alexandra of England, Baccarat crystal and antique porcelain dinner plates. In spite of these formal arrangements, however, the feeling of the house is one of ease and relaxation.

In fine weather the scent of wisteria circling the columns on the front porch permeates the air. Beyond the private garden, laid out by the present owner, is the carriage house he converted into an antiques shop.

It is a gracious life in a gracious city, more than hinting at the traditional ways of the Old South.

"Savannah," says Mr. Williams, "is one of the most cosmopolitan and well-situated cities in the United States. If you are real and honest with yourself and your surroundings, you are quickly accepted here."

The charm of the city and its way of life have found expression in his careful and loving restoration of the Mercer House—a house once ravaged by war and neglect but now a center of harmony and quiet living. □



OPPOSITE: The 1817 carved wood mantel in the Study was taken from another historic Savannah residence; above it is a portrait by Gainsborough Dupont. A Louis XV bureau plat and a Chippendale wing chair rest on an antique Persian rug. ABOVE: Cuban mahogany balusters swirl along the spiral staircase toward a dome inset with original enameled glass panes. RIGHT: A New York mahogany bed, circa 1820, and a Hepplewhite open-arm chair distinguish the Master Bedroom.

Distinctive Interplay of Space



INTERIOR DESIGN BY BRIAN V. REALE
PHOTOGRAPHY BY RICHARD CHAMPION





THE MELLOW BLEND of a Florida sunset is reflected on the Intracoastal Waterway. Silver-threaded curtains hang still in the mirrored window bays of the penthouse, allowing nothing more violent than interior accents of celadon and emerald green to break the calm, neutral articulations of the voluminous room. Lights dim; a mirrored wall slides away to expose a movie screen. Directly opposite, a Coromandel panel concealing the projection booth opens. The show begins.

This living room-screening room on the Florida coast is a recent creation of young New York designer Brian Reale for clients in the film business who love to show films for themselves and their frequent guests. The focus, however, is not on drama but on an easy course of elegant living.

"It has a timeless style and look," says Mr. Reale, "that could have been

LEFT: A contemporary aesthetic hides the functionalism of the Living Room. At the touch of a button, the Chinese Coromandel screen opens to a projection room, a panel on the opposite wall slides back to reveal a movie screen, lights dim, and a film begins. Mirrored cabinets contain a quadraphonic sound system. Pale Clarence House fabrics cover the sofas and chairs. Wool carpeting is by Patterson, Flynn & Martin. ABOVE: A mirrored Living Room storage triangle adds another perspective to a view of the adjoining Entrance Gallery; a Tiffany vase and 11th-century bronze stand in silhouette.



"A room should suggest living within a sculpture, rather than living in a gallery."

designed thirty years ago. But it couldn't have been realized technologically until now. There is no particular 1970s look, and it will all be as right in ten years as it is today."

The designer does not use glib effects for novelty's sake but rather builds a sound and careful construction of visual elements that infuse life and energy, animating interior spaces.

He constantly reaffirms his architectural approach: "I like to do the architectural background and really work from the beginning on all the architectural details. I get physically involved and work closely with crews and contractors." He was called in on this penthouse project before the building was completed and spent two years seeing it through from start to finish.

Brian Reale's sober and rational approach in placing structure before embellishment leads to an exclusion of the minutiae of "decoration." There are no little spontaneous jets of whimsy to mar the basic structural coherence of this Florida penthouse. Instead there is a unity of approach that shuns superficial accents of bright color and complex design and establishes a variety of interests through the use of texture and reflection.

If the color vocabulary of beige, cream, buff, taupe, and bone white is neutral, its textural accents of zebra wood, elm burl, and lizard are dynamic covers to the clean lines and virile proportions of the furniture. The soft glow of the dining room's mirrors; the hard, rich surfaces of the entrance gallery lined with Florida keystone; and the doweled, caulked and polished teak floors that sweep through both—all bear out the designer's dictum: "Tactile things are important."

He is tired and bored with art-dominated interiors where assertive color eruptions overwhelm the eye.

"A room should suggest living within a sculpture rather than living in a gallery," he says. And such a feeling for sculptural volumes makes his interiors both intellectually pleasing and remarkably sensuous.

To create the interplay of space, Mr. Reale has eliminated interior corners and flat surfaces with an adroit use of mirrors, niches, domes, canopies, bays and screens. All four corners of the living room are at once cut off and opened up by mirrors whose geometries and reflections repeat themselves in two unexpected mirrored units. Centered between the windows at one end and the openings to the entrance gallery at the other, each unit creates a reflective bay, multiplying the already spacious interior into endless vistas. The room becomes an open pavilion



set amid the vast and abundantly planted terraces. These reflections multiply again in the wide brass moldings and mirrored wall that conceals the film screen. All throw back soft views of the Coromandel screen.

The dining room, too, has corners that evaporate and lose themselves in the dulled mirrors of the walls. Curved bays on three sides and a domed ceiling expand volumes even more. Again there are no paintings.

"We didn't want to hang anything but the Waterford chandelier," the designer says. But the bays are filled with the dense palms, jungle plants, and distant mountains of a romantic nineteenth-century scenic paper—a handsome complement to the room's view of tropical Florida below.

From the use of the wallpaper to the design of the carpets, every facet of the interior is Brian Reale's creation. His clients came to him with nothing they wanted incorporated into the penthouse but a few pre-Columbian statues and a large Chinese celadon vase. The statues sit now like happy household gods in lighted cases set into the walls of the entrance gallery.

One thing was certain before any interior work began. The spectacular views needed no decorative preparations. Lush terrace plantings and the tropical coast became the keys to the serene interior. Everything had to relate to them. No complicated inside pattern or color could conflict with the beauty of the landscape outside.

The materials are not only tactile and sensual, they are right for the climate. The native stone of the gallery walls and the dining room table base, the teak boat-deck floors, the quilted duck of the living room sofa and the grass cloth paper in the bedroom, the Chinese screen and vases—all are most completely at home.

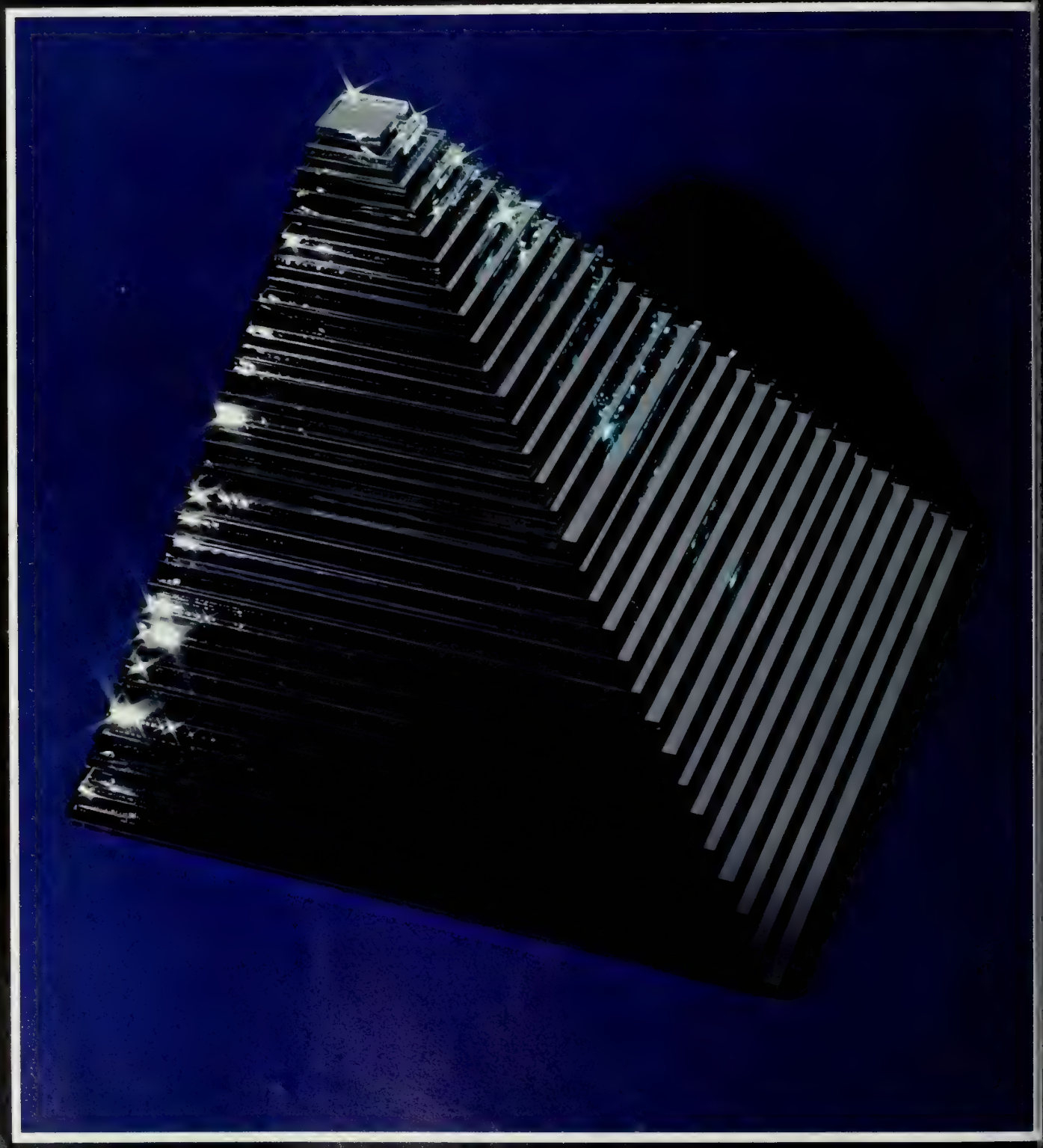
Light and space dominate and volumes flow with amplitude and ease—reflecting the generous and hospitable spirit of the apartment's owners. □

OPPOSITE: An antique French handpainted wallpaper mural of the tropics, and Louis XVI Dining Room chairs, create urban sophistication in a resort setting. The chevron-patterned flooring is teak. Pre-Columbian artifacts punctuate the adjacent entrance gallery's Florida-coral stone wall. ABOVE: A Hans Hofmann painting suits the Master Bedroom's tranquillity. The silk bedspread and hangings are from Scalamandré.

ART

Multiple Art in Three Dimensions

BY JOHN LORING



WE STILL CLING to the post-Romantic nostalgia concerning art—the desire to own "the only one there is"—that special work of internal conflict, touched by the creative hand, packed with subjectivity and surrounded by myth. This, the driving force of collecting, is an understandable desire.

But the opposite view, the strategy of the rather recent phenomena of multiples, is to distill and distribute a less personal kind of art through mass-produced objects. The position is well taken. The march of twentieth-century art (Expressionism aside) has aimed toward the elimination of the purely subjective, toward encouraging a more viable and lively relationship between art and life.

In the mid-sixties, signed and numbered editions of three-dimensional objects by major Pop artists appeared on the art market. Ranging from Claes Oldenburg's pieces of Swedish Knäckebröd cast in iron, and his giant vacuum-formed plexiglass tea bags, to George Segal's cast-aluminum chickens, Tom Wesselman's vacuum-formed plastic nudes, and Roy Lichtenstein's enameled metal sunrise, these pieces were pioneers in the still-flourishing adventure of using industrial methods to create art.

As Man Ray put it, "To create is divine; to multiply is human." Over sixty years ago, he and Marcel Duchamp, along with other Paris Dadaists and Surrealists, were reconsidering the artist's role and debunking the high seriousness of art as seen by the sanctimonious eyes of the late nineteenth century. They saw that art could survive authentically in the twentieth century only if art ideas were placed before art processes.

Duchamp, the father of Pop Art, conceptual art, and multiple art as well, saw nothing sacred in the





OPPOSITE: Untitled, Robert Smithson. 1969. Mirror glass object. Edition: 25; 8½" x 8½" x 5". Courtesy, Multiples, ® Inc. New York. Photographed by Terry McGinniss. ABOVE: *Tortue*, François-Xavier Lalanne. 1973. Copper object. Edition: 100; 10" x 5½" x 8". Courtesy, Multiples, ® Inc., New York. RIGHT: Untitled, Victor Vasarely. 1970. Stainless steel and paint. Edition: 150; 19½" x 19½" x 19½". Courtesy, Galerie Denise René, New York.







LEFT: *The Plant Becomes a Fan #4*, Jim Dine. 1974. The fourth of five cast-aluminum sculptures. Edition: 24; 26" x 12½" x 16½". Courtesy, Petersburg Press, London, New York. CENTER: *Untitled Head II*, Roy Lichtenstein. 1970. Handcut polished black walnut sculpture. Edition: 30; 30". Courtesy, © Gemini G.E.L., Los Angeles. RIGHT: *The Dark Ellipse*, Louise Nevelson. Polyester resin. Edition: 125; 17½" x 6¾" x 6". Courtesy, © Pace Editions Inc., 1974. New York.

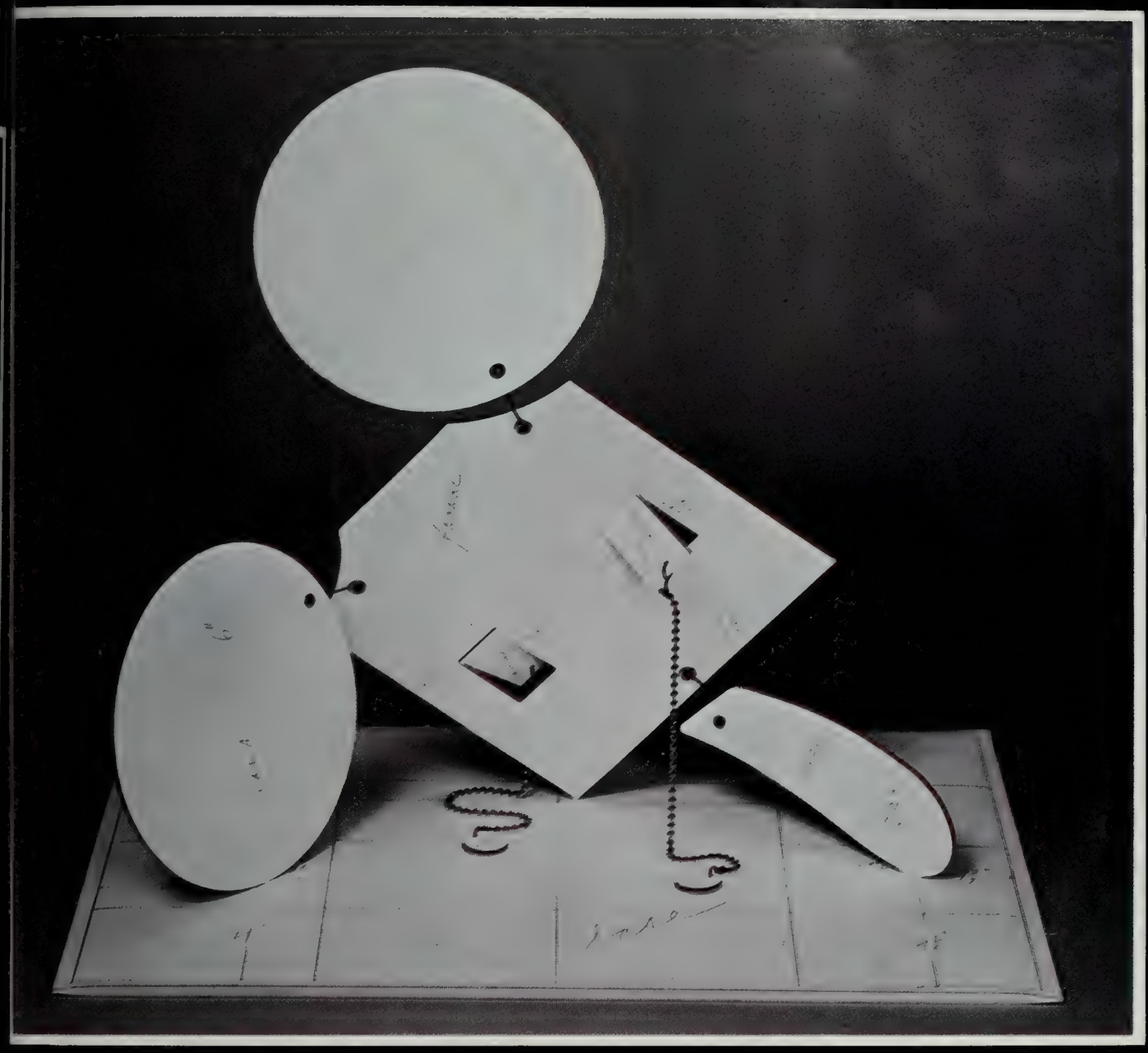
uniqueness of one art object separated from similar objects. "A replica will do just as well," he said; and to illustrate his point he simply nominated several "ready-made" objects (among them, a bicycle wheel and a snow shovel) as art. While these nominations may still evoke surprise, in the beginning they were a scandal. But they drove home the concept that the collector's demands for a guarantee of the artist's physical involvement with art was only a sentimental fantasy.

Duchamp's ready-mades had their impact, and twentieth-century art recognized a difference between an idea and its communication. Once these two were sorted out, the difference between machine-made and handmade, between the multiple and the unique, became irrelevant to quality.

With a firm basis in the sources of modern art and design, the extensive production of multiple art in the last ten years should be in little need of aesthetic defense. Their wide use in interior design would seem natural, yet this is not the case. The art-conscious public continues to view these as simple economic opportunism on the part of artists and dealers alike. They see multiples as an answer to vague utopian ideals, as a dilution of art content and quality for the sake of quantity or as an attack on the role of the collector in art.

The somewhat excessive fair pricing and availability of multiples has not, however, kept them from participating in the dizzying price rise of 1960s American art. Many multiples—especially those by Pop artists—that were sold for very little, in some cases under production costs in the late sixties, fetch impressive prices today. This is not surprising; although complex, finished works of art, they are usually priced lower than a simple sketch. And when good, and typical of the artists, they appreciate as rapidly as any other good art.

Pop sculptor Claes Oldenburg, who understands and uses the medium perhaps better than any other American artist, pointed out that "Anyone who owns a multiple is aware of there being others. It's a shared thing. It's like a key; you look at the multiple and you can imagine what everyone else is doing with their multiple at this very moment. If you have imagination, you can do that; at least I do that



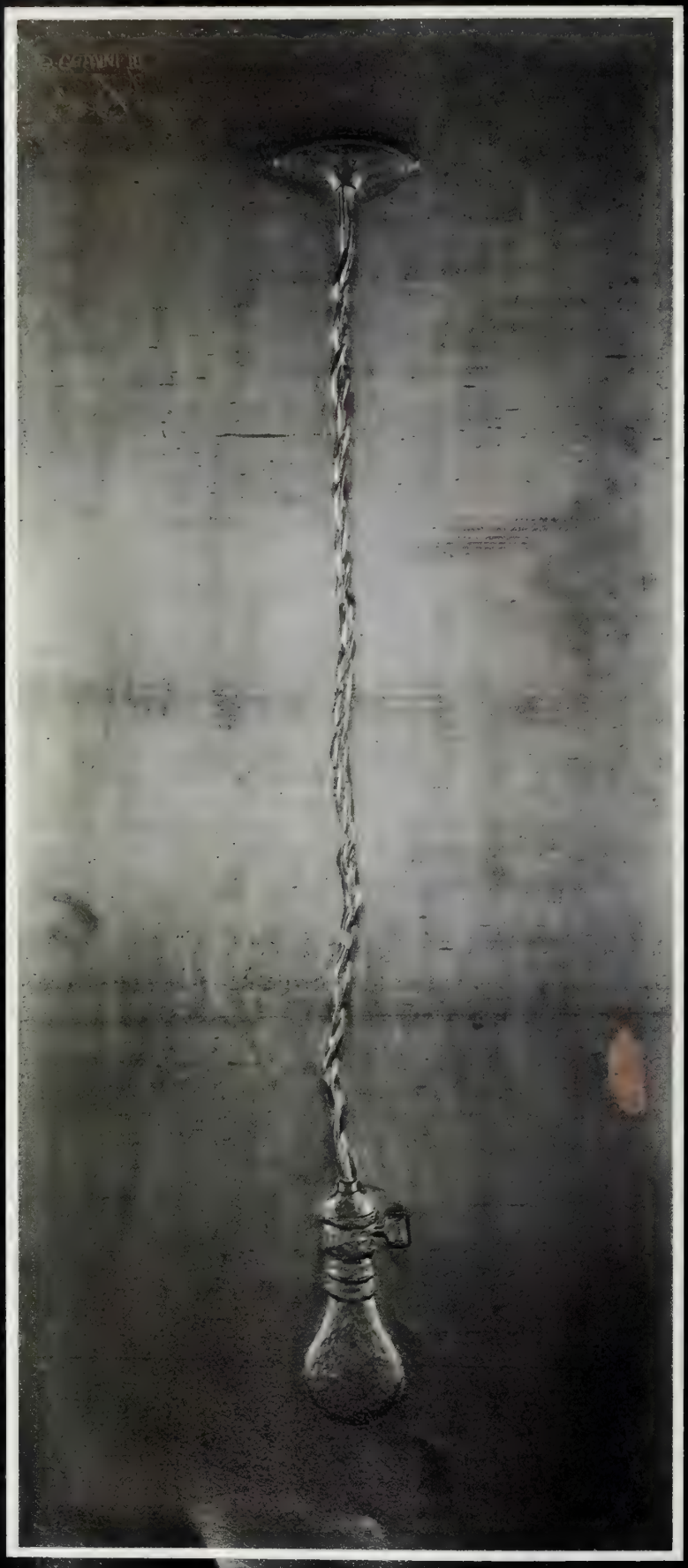
ABOVE: *Geometric Mouse—Scale D*, Claes Oldenburg, 1971. Laminated printed paper, steel. Edition: unlimited; 17½" x 14", (6" ear). Courtesy, © Gemini G.E.L., Los Angeles.
RIGHT: *Landscape Screen*, Jim Dine, 1969. Five-panel folding screen, each panel an original screenprint on canvas. Edition: 30; 72" x 18" per panel. Courtesy, Petersburg Press, London, New York.

with multiples. I think of them as going out into the world and having different experiences all over the world. Some are lying in drawers and some are being carried in planes, and so on. They're always changing hands. They have adventures."

Their adventure in America has



been different from the adventure in Europe. European multiples tended more toward inconsistent editions, variations on a single art idea. In the United States of the mid-sixties, however, Pop Art, with its impersonal aspect, its dislike of Abstract Expressionism's handwritten look, and its love of industrial technique and media imagery, had cleared the way for mass-produced art. Besides, Pop Art's references to Dadaism already suggested serial work. (The subject "one of many," such as the soup can, the flag, the cigarette pack, or the electric toaster, was already a convention of



the movement.) And the history and high degree of American industrialization made America a more fertile ground for the multiple idea.

The concept of multiples allows artists the freedom to use tools otherwise unavailable. Not only the industrial worker, but the artist, can be at the head of an assembly line. A vacuum press can serve as an art tool just as effectively as a paintbrush can. Through the multiple, technology is offered to art, and ideas are brought into play that would be inconceivable without the aid of the machine and mass-production financing. Oldenburg's marvelous *Profile Airflow* (Gemini G.E.L., 1969), for example, would have been difficult to create as a unique piece. The specifications for the specially formulated polyurethene that was used rivaled specifications for a moon module, and its production cost alone was over $200,000.

And rather than obliging the artist to conform to factory methods, the multiple took him out of the equally cramping studio ideal of art and made him one with the fabricator.

Duchamp said of his photographically reproduced works of art that he, the artist, had "an apprentice in the sun"; multiples gave the artist an apprentice in industry.

Through the concept of multiples, many artists give eloquent testimony to the fact that the hand of the artist need not be involved with the production of a successful work of art. The concept's development remains an open-ended situation that has left us with a multitude of wondrous visual facts that are—again in Man Ray's terms—"indestructible objects." □

LEFT: *Light Bulb*, Jasper Johns. 1969. Lead relief. Edition: 60; 39" x 17". Courtesy, © Gemini G.E.L., Los Angeles. OPPOSITE ABOVE LEFT: Untitled, Willem de Kooning. 1972. Cast pewter. Edition: 100; 6½" x 11" x 2⅜". Courtesy, © Gemini G.E.L., Los Angeles. OPPOSITE ABOVE RIGHT: *A History of the Double-Nose/Purse/Punching Bag/Ashtray Multiple*, Claes Oldenburg. 1970. Leather-covered book (printed by Letterpress). Edition: 200; 4½" x 3¼". Courtesy, © Gemini G.E.L., Los Angeles. OPPOSITE BELOW: *F.M. Profile Cantos*, Ernest Trova. 1974. Corten steel and chrome on a black Plexiglas base; 11" x 15¼" x 3½". Edition: 125. Courtesy, © Pace Editions, Inc., 1974, New York.









The Comfort of Formality

A Guest House in the Country

INTERIOR DESIGN BY KEITH IRVINE AND THOMAS FLEMING
PHOTOGRAPHY BY RICHARD CHAMPION





"THE FIRST THING we tell our clients is that they are going to be working as hard as we are," smiles Thomas Fleming. His partner, Keith Irvine, agrees.

Yet they must be among the most

An antique English needlepoint rug from Ernest Treganowan underlies the richly detailed traditional Living Room. Painted Louis XV open armchairs and a gilded Regency bench are covered in Brunschwig & Fils fabrics. An archaic Chinese jade Pi rests on an Italian inlaid table. Louis XV side chairs upholstered in a Lee/Jofa English chintz stand beside a Max Weber oil, *In the Park*.

affable of taskmasters, for their roster of willing collaborators includes some of the most distinguished names in the United States. Talking to Mr. Irvine and Mr. Fleming makes the reasons quickly apparent. An unequivocal attachment to authenticity and quality has been the hallmark of their sixteen years of teamwork, and such standards are especially prized among the patrons they attract. "People who are already quite knowledgeable about interiors will come to us because they know our reputations in advance," says Mr. Fleming. "In fact, they often know a good deal more about us than we do about them!"

The guest wing of the country home of Mr. and Mrs. J. Seward Johnson, Jr. is a flawless example of what the design team does best—a re-creation of the past that is neither overstated nor timid. It strikes exactly the right balance between a personal statement and an all-purpose apartment—thus serving the needs of the friends and relatives of Mr. and Mrs. Johnson.

Even though the space represents only about a fifth of what is "a full-blown 1870s mansion," it has been conceived on the grand scale appropriate to a more prodigal age. Precisely what the age might be is deliberately left to the imagination. Fantasies are always more intriguing if not too rigorously defined. So no one period style is allowed to hold sway completely in these welcoming rooms, although the imprint of France is unmistakable—both in the politely formal living room and in the rather more rustic and casual bedroom.

BELOW: A painted Louis XV daybed upholstered in Brunschwig & Fils velvet occupies a niche in the book-lined Study. Above it, a painting by J. Seward Johnson, Jr. RIGHT: Painted tôle and brass French beds, circa 1890, Scalamandré's floral striped wallpaper and Greeff's Scottish lace create a European flavor in the Master Bedroom. The Portuguese needlepoint rug is from Stark.











"After all, guests can usually be relied upon to share the tastes and interests of their hosts," explains Mr. Irvine, "and Mrs. Johnson is an avid reader of French—and Russian—nineteenth-century novels. I tried to create a sort of ideal literary retreat. Wouldn't Balzac have enjoyed that naïve little bedroom with its lace curtains and coverlets and painted beds, if he had discovered it in some little country inn while on a journey?"

After the conversion of the space, carried out by architect William H. Short, the design team was pleased to find that most of the original Victorian moldings and plasterwork had been kept intact. One of the problems of working in a traditional style in a young country is the lack of spaces with requisite scale and proportion. This is a lack which Mr. Irvine feels particularly. It is almost an obsession.

"I spent some years in England," he says, "working with one of the great masters of an earlier age of interior design, John Fowler. I acquired a healthy respect for authenticity, while in the process of coaxing all manner of great period houses back to life after the exigencies of the war. Tom Fleming and I are a dying breed, however. In order for us to continue to work within the highest possible quality margins we need access to fine original furniture. And the supply is simply drying up. Even ten years ago we could have done four apartments simultaneously in impeccable Regency style. Today we'd be very lucky to find a dozen matching chairs."

This lack of fine pieces is, of course, being felt by all interior designers who work at recreating the past. But it would be wrong to think that traditional furniture is the only element of importance in the work of Irvine and Fleming. On the contrary, fashion plays quite a strong role in the proceedings, the designers freely admit.

"The experienced eye," explains Mr. Irvine, "can see the difference between a French Provincial room designed in 1960 and one completed fifteen years later. I suppose the closest parallel would be in the movies. *Marie Antoinette,* for example, was an unusually authentic film of 1938, yet today it's—well, pure 1930s. The small details like makeup or gestures tell us where we are chronologically. In terms of interiors the same thing applies. We did put a chrome table in the living room that is so discreetly modern you hardly notice it. Yet that single clue would enable you to date the room and its era almost exactly.

"We find, too, that other elements of our style go through popularity cycles. The use of chintz, for example. Tom and I have always been faithful to English fabrics, but they were considered 'out' for many years. Recently, though, we've noticed a distinct revival. Frankly, every age seeks its own particular version of the past."

"Every age seeks its own version of the past."

Ultimately the success or failure of traditional decorative schemes does depend on an informed and enthusiastic and willing clientele.

"Both Mr. and Mrs. Johnson are accomplished people in their own right," explains Mr. Fleming. "He is a sculptor and painter who also spends a great deal of time running the family foundation, and she is a writer. Together they were able to contribute a great deal to the overall concept. One of Mr. Johnson's works hangs in the study, for instance, while Mrs. Johnson was able to express her interest in French furniture. The main house is largely English and Early American, so the guest wing was rather in the nature of an indulgence. She chose things that she might not necessarily want to live with regularly every day."

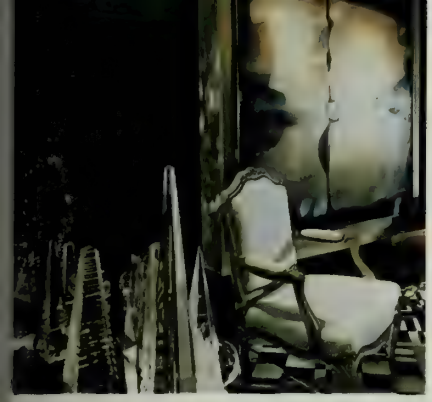
It is a measure of the Irvine and Fleming achievement that a convincing bargain has been struck between style and content, and the result is a perfectly poised living space—for the short term or the long term. □

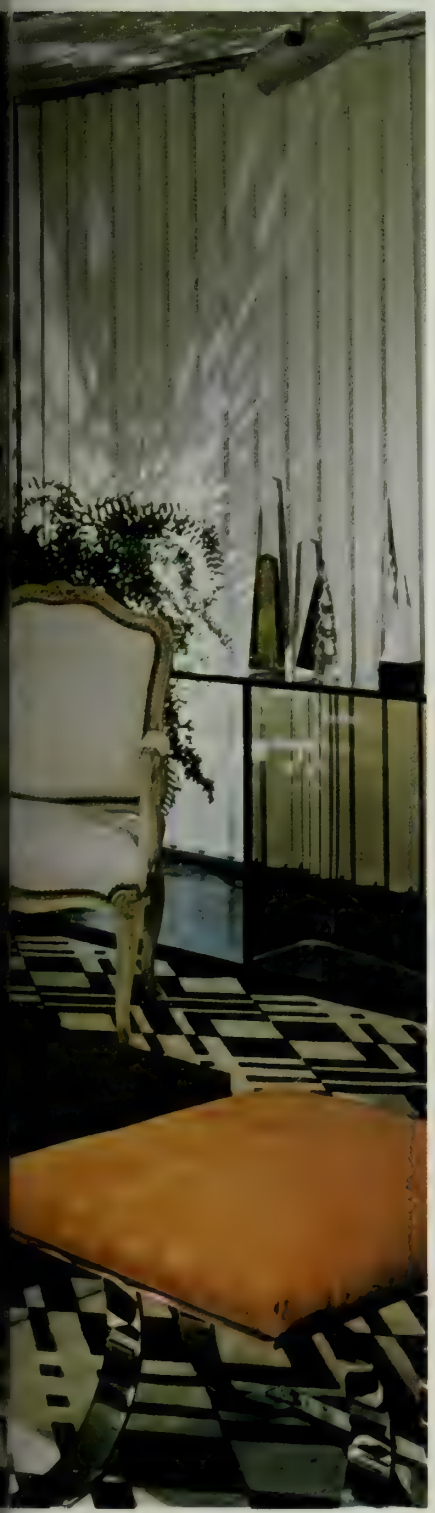
A 17th-century Italian marble figure in the surrounding gardens and, on the Terrace, English wire furniture and a classically patterned mosaic tile floor from American Olean, give guests a feeling of lunching in the Old World. The residence is a restored landmark Victorian mansion, circa 1870.



A Dialogue between Extravagance and Functionalism

Urban Sophistication in San Juan





INTERIOR DESIGN BY GARY VAN KIRK
PHOTOGRAPHY BY RICHARD CHAMPION

AS THE WORLD contracts and a sophisticated technology continues to be pressed into the service of those who seek an international standard of elegance and comfort, even the smaller cities of the Western world are beginning to show a uniform, pastel-tinted skyline of suave and giant towers.

San Juan in Puerto Rico follows this trend, and the urban landscape of an old Spanish city is dotted with many concrete towers. As harbingers of cosmopolitan values, it is perhaps natural for these buildings to contain residences alien to indigenous styles.

The apartment recently completed by designer Gary Van Kirk during his sojourn with the American branch of Jansen of Paris is no exception to this newly minted rule. In fact, the design exists in an almost paradoxical relationship to the surrounding island. Puerto Rico is a hot, bright country; the apartment is cool and dark. The sweeping views of beach and city suggest space; the carefully compacted rooms speak of intimacy. In a culture that celebrates decoration, Mr. Van Kirk's work explores design.

"I think the apparent paradox is easy to explain," says the calm and precise Mr. Van Kirk. "Most homes are to a greater or lesser extent places of escape. My client, Fernando Pena, is constantly exposed to the dazzling sun and the riotous color of tropical life, so

OPPOSITE ABOVE: A 17th-century Buddha contrasts with a three-dimensional wallhanging by Celia Sanchez in the Entrance Gallery. LEFT: A Stark rug unifies the Living Room's achromatic sleekness. Crystal obelisks cluster atop a plexiglass Axius Designs console. Painting by Augustin Fernandez. ABOVE: Another Fernandez painting fills a specially installed wall. BELOW: The gleam of candlelight, silver and Baccarat crystal in the Dining Room counterpoints the city lights.







TOP: Painted rough wood strips softened by greenery, McGuire chairs, and tile flooring contribute to the outdoor mood in the Terrace Room. Painting above the sofa by Cumdo Bermudes. ABOVE: A monochromatic Sanchez wallhanging figures prominently in a contemporary Bedroom design. OPPOSITE: Another Bedroom is upholstered in a Boussac of France stripe, and mirrored to extend the fanciful charm. Clarence House ottoman covers the Empire bed. Engraving by A. Francisco Melzi.

it was natural for him to want to have a more muted domestic environment.

"When Carlos Ortiz—who helped during the early stages of the project—and I began discussing the new space with Fernando, he was living in what I'd call 'fake French.' Anyway, lots of ormolu. And he was frankly sick of it. Like so many people today, he had come to realize that trying to hold onto the past was absurd. And as a Cuban, he was probably more poignantly aware of this than most of us. He was ready for a plunge into the unknown."

But it would not be the style of Mr. Van Kirk to attempt an absolutely twentieth-century vision. So certain pieces were salvaged from Señor Pena's Gallic period. The eighteenth-century-style French chairs in the living and dining rooms are some examples. These were suitably re-covered and repainted in order to take their place in a post-Rococo world.

Having the three top floors of an ocean-front tower to work with was an important luxury, admits the designer: "It meant that there was enough space to realize a complete version of my ideas about multifunctional design. Every room in the triplex has several uses—except the bedrooms—and, in retrospect, I wish I had extended my ideas in those areas as well. Essentially I believe that designing a room for a single purpose makes it sterile and conventional. A dining room should also be a platform from which to admire the skyline, for example."

The unsentimental and adroit use of industrial fittings makes his statements about fitness of purpose seem authoritative. An intelligent deployment of track lighting, for instance, enables Señor Pena to move his art collection at will, while the clean edges of vertical blinds draw decisive lines against the bright tropical sky.

Each visit to the apartment reveals a new detail, some deft modification of an often banal reality—the hallmarks of the thoughtful designer. The hall, formerly opening abruptly into the living room, is now anchored by a Sheetrock wall, turning it into an independent space and providing an additional surface for art. The ceiling



around the staircase was cut back to provide a vertical expansion of the volume of the hall. The staircase itself bears closer inspection, offering sumptuous detailing, with its banister of burnished gunmetal, thonged with gilt and reflected in black lacquer steps. There is also great visual pleasure in the quiet luxury of the library bookcases, with their thin columns of black metal holding up shelving.

Sophistication is a virtue without frontiers.

In this cool dialogue between extravagance and functionalism, there is no room for nationalism. Nor is there the need for it. Sophistication is a virtue without frontiers, and here in Puerto Rico is interior space derived from impeccable sources and containing the brightest contributions of many different civilizations. □

The Collectors: Fred E. Wehmer

PHOTOGRAPHY BY RICHARD CHAMPION

STROLL DOWN Fred Wehmer's street in New York City, and you are in quintessential Greenwich Village. There before you are the familiar aeolanthus trees that line narrow, patched sidewalks. There too is the muster of old buildings that makes Village streets a living history book of urban American architecture—some Classic Revival red brick, some post-Civil War brownstone, some Depression-era apartment houses. Skateboarders, dog-walkers, bicyclers, an occasional front-stoop gardener, go about their business with habitual hustle, and the air is filled with the distant sound of subways, trucks and, now and then, a siren. Altogether a noisy, aged neighborhood, surviving with success.

Mr. Wehmer's house—or, more properly, the house where he rents a flat—was built in 1836. With its well-worn front steps, its three-story façade, and its gently aged front door, it fits handsomely, if unremarkably, into this scene. But walk through that door, up the stairs, and enter Mr. Wehmer's inner sanctum, and you are in another—and remarkably different—world, one that looks more like Vienna in the 1830s than New York in the 1970s. For Fred Wehmer fancies Biedermeier furniture—Germany's own version of neo-Classicism—and with some fine examples of the genre and a lot of imagination he has created living and working quarters for himself that are at once serene, witty and thoroughly comfortable.

How did Fred Wehmer, a painter by vocation, become a captive to this arcane pre-Victorian style?

"It was a slow and, at first, a chance seduction," he explains. "When I came to New York to study at the Art Students League, I had very few possessions in the way of furnishings to set up house. I happened upon a Biedermeier chair in a shop, and I bought it. Most dealers then didn't really value the style and made no particular fuss over it. The next thing I knew, I stumbled upon a table, and bought that to keep my chair company.

"Then some months later I found a Biedermeier mirror to hang over the table—and I was hooked! I've been gathering, and occasionally divesting myself of, pieces ever since."

From the start he was attracted both to the physical design of the furniture—"in its purity of line, color and shape it fits my personal vision"—and



Simplicity and balance in the Sitting Room design create a serene atmosphere for an extensive collection of Biedermeier furniture. The temperate lines of the settee and tables exemplify the neo-Classic style that was popular in Germany from 1816 to 1830. French park chairs adapt to the sparing look.









Further views of the Sitting Room encompass other Biedermeier pieces, including a large table made from a pair of consoles, dining chairs, a chest, and a cupboard designed to look like a secrétaire. German faïence candelabra contrast the simplicity. Arranged around the Empire temple clock are Greek and Roman gemstone seals and Etruscanware plates. Painter Fred Wehmer, whose own works adorn the walls, says, "In its purity of line, color and shape, Biedermeier fits my own personal vision."

to the simple life style that nurtured it.

Warming to a subject he has spent twenty years studying, Mr. Wehmer gives a capsule history of the period: "Biedermeier furniture belongs to a brief moment in time—so brief in fact that few people, except art historians and the German families that continue to own the furniture, even know about it. Though it's supposed to have had a modest revival in Europe lately, it has few fans in this country. In its purest form, the style lasted scarcely fifteen years, from 1816 to 1830. Then it began to go in the direction of Victorian overelaboration and heaviness. Biedermeier was designed by middle-class craftsmen for middle-class people who cared more about their homes and their comfort than they did about show. The Germans and Austrians, by the way, had taken a particularly hard economic beating during the Napoleonic Wars, and they were in no mood for the kind of flamboyance that the English gentry were exhibiting.

"Biedermeier furniture is almost chaste in its ornament. Its decoration comes more often than not from the wood itself and especially from veneers of fruit and nutwoods.

"Hardware is also of little importance to Biedermeier. More often than not, it amounts to a row of keyholes for which the lady of the house carried the sole set of keys. Biedermeier furniture is also very two-dimensional, designed to be seen frontally—not like palace furniture that floats and has no relevance to people except as sculpture or as props for ceremonial events. In a room full of modern pieces it would work beautifully. In fact, among antique styles in general I can't imagine any that would seem more modern than this. I'd even like it with glass and chrome and leather in a glass house. It takes its name, by the way, from a cartoon character, 'Papa Biedermeier,' who was to the next generation of Germans a rather lovable symbol of everything bourgeois



nd reactionary. The name, I suppose, was meant originally as a reproach."

The collection fits into two rooms nd an assortment of alcoves that occupy what once must have been the parlor floor of the building. Though Germany is far from New York, furniture and interior work harmonize.

"It's not really coincidence. This house and that cupboard," he says, pointing to a nearly six-foot-high piece in his twelve-by-eighteen-foot living room, "are contemporaries. Both were built in the 1830s to suit middle-class life. The proportions are right, and if you look at the rather angular architectural lines of the black marble fireplace and the lines of the cupboard, you can see they are very close in feeling. The cupboard is a marvelous example of something else I love about the style—its fantasy.

"The piece was designed to look like a secretary—a highly respectable possession in any bourgeois household, a place where valuable papers were stored. But it is, in fact, a cupboard. I can't be sure, of course, but my cupboard may have had a double, a real secretary that stood at the other end of the room for which it was designed. Biedermeier taste put a high premium on balanced composition."

He is understandably delighted that his house and his furniture are so compatible, but he is quick to say that he is no antiquarian bent on recreating someone else's reality. And he is not intimidated by his collection's value.

"Furniture like this is easy to live with," he explains. "It did all its working—its swelling and shrinking—long ago, and it was so well made to start with that even the dry steam heat of winter and the humid days of summer here don't seem to bother it. Now and then the veneer cracks a little, but that's all right. All I do is wax it occasionally. Biedermeier doesn't seem formal or intimidating to me, either. In the summer I have picnics here and we all sit on the floor!"

He does most of his dining, however, in the back room that also serves as his sleeping quarters and the studio where he paints every day. The room

continued on page 178

"Biedermeier taste put a high premium on balanced composition."



OPPOSITE: A fire in the Studio adds further warmth to the distinctive honey-toned Biedermeier veneers. The lines of the table, chairs and daybed contribute to the versatility of the room, used for dining and sleeping, as well as painting. The chandelier is a 1920s version of French Directoire. ABOVE: A Biedermeier vitrine holds collectables, including tortoiseshell, faux-tortoiseshell tea caddies and snuff boxes, objects in ivory, jade and horn, and Roman glass.

La Rocca di Soragna

An Ancient Italian Fortress



PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

A naturalistic Park, designed after the English style in the early 19th century by Luigi Voghera of Cremona, enhances the historic residence of the Meli Lupi dynasty. A tower rising out of a small wooded lake evokes the peaceful palace's ancient history as a fortress against attack. Early-18th-century Venetian sculptures depict classical themes.

IN THE SERENE, almost Flemish, countryside near Parma where the drama of Italian landscape subsides before the climax of the Alps lies the massive Rocca di Soragna, home of Prince Bonifazio Meli Lupi. Not only has the castle been a family possession for over a thousand years but, since its restoration in the seventeenth century, generations of Meli Lupi princes have endowed it with a sumptuous array of interiors representing the grand style of Italian mural painting and domestic decoration, from late Renaissance to the time of the Gothic revival.

The present owner, Don Bonifazio III, is their direct descendant. Still regarded by the community as their feudal lord, the prince has done much notable work in improving agriculture and reconstructing the farm houses of his domain—work earning him the title of *Cavaliere del Lavoro,* in 1973.

Between hunting parties and social receptions he has also devoted much of his time to safeguarding the artistic legacy of the Rocca. Probing the whitewashed walls of a small upstairs bathroom in 1967, he discovered important frescoes that had been concealed for centuries. A frieze of gamboling *amorini* and mythologic beasts was carefully detached and r mounted in the comfortable fami drawing room with its fine collecti of silver and chinoiserie.

Both the Prince and the Prince Margarita Meli Lupi are enthusiast organizers of lectures and exhibition all considered important cultur events in Emilia. The Rocca house the 1967 International Stendhal Co gress as well as annual meetings of t Italian Rotary Club and Garden Soc ety. In 1973 a most important exh bition was devoted to "Genove Painting and Drawing from 1500 1700," and included works draw from the private collections of t Rivarola and Gonzaga di Vescova





In the Sala del Baglione a set of six original frescoes depicting the regeneration of the human spirit has been well preserved. Painted in the 16th century by Cesare Baglione of Cremona, who was noted for his grottesche, they are his most significant achievement.

families, both closely related to the Meli Lupis. Feudal privilege has become a cultural responsibility at Soragna, taken most seriously.

Outwardly the castle has changed very little since its seventeenth-century domestication. Spare of classical elements, the façade has the decorous austerity that is a hallmark of ducal Parma, less than twenty miles to the east. But inside the colonnaded courtyard, the curtain goes up on Renaissance spectacle with great splendor.

Carlo Draghi's triumphal staircase, with its red Verona marble balusters and sporting *putti*, is a magnificent introduction to the Great Gallery on the upper floor, where Francesco and Ferdinando Bibbiena, star artists of the late-seventeenth-century Emilian school of theatrical perspective, frescoed a vast frame of architectonic trompe l'oeil—interset with medallions, representing tableaux of the history of the Meli Lupi family.

Ironically, the Bibbiena genius for giving flat surfaces the appearance of

hree-dimensional architecture has a ather playful tendency to reduce the ableaux to backdrops, while empha- izing the proscenium itself. There are ther rich examples of Emilian Ba- oque at the Rocca di Soragna, such as rancesco Bibbiena's smaller gallery, vhich culminates in the spectacular potheosis of a nondescript wooden loor leading nowhere in particular.

It is understandable that the Bib- ienas were considered the greatest lesigners for the opera stage in the- trical history. The square stuccoed oom on the ground floor is an explo- ion of their pyrotechnics. The paint- ngs—allegorical glorifications of the Meli Lupis routing the Turks—appear hrough a massive framework of tucco moldings, covering walls and eiling in their entirety. The gusty



In the Grande Galleria, 17th-century artists Francesco and Ferdinando Bibbiena frescoed a series of tableaux that record events in the lives of the Meli Lupis. The painted framework exemplifies the Emilian Baroque technique of architectural trompe l'oeil.

vitality of these decorative reliefs easily wins them center stage.

Beyond the Great Gallery, the Room of Strong Women—frescoed in 1702 by Bolla and Clerici in collaboration with the Bibbienas—brings the spectacle to a climax. The two principal tableaux show Judith and Jael, each dispatching her man: Jael, in a picturesquely heroic pose, hammers a nail through the brain of Sisera, while on the adjacent wall Judith demurely clutches the dripping head of Holofernes. The room functioned as an antechamber of the gilded Throne Room next door, and the scenes were no doubt intended to send a shiver of apprehension down the spine of the most hardened petitioner. But not for long. The violence and gore are immediately overwhelmed by the magic of





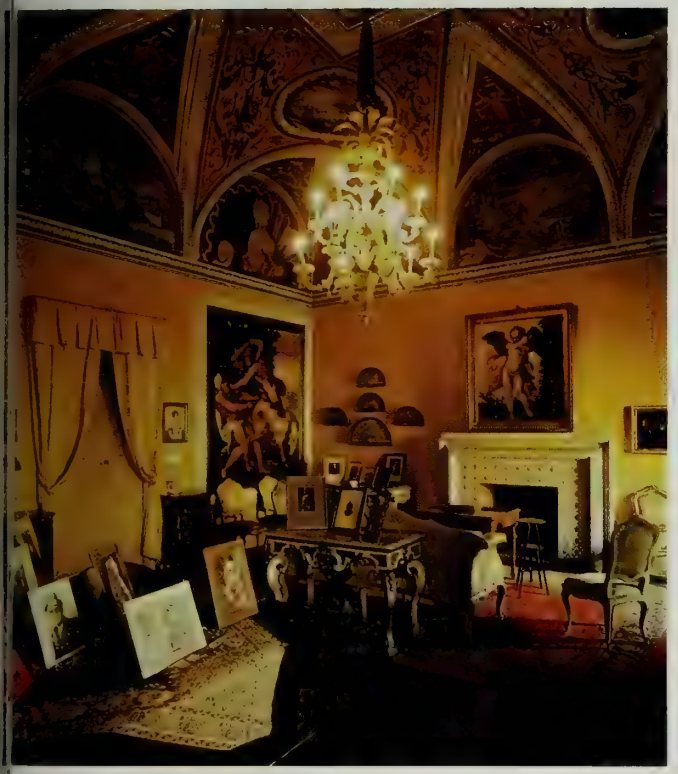


interweaving aerial perspective, plunging entablatures and retreating colonnades, while daydreaming figures in opera boxes eternally contemplate the gruesome charades. Pure theater—and theater-within-theater, at that. It comes as a shock to realize that this is, after all, only a good-sized room with four flat walls and a floor of brightly waxed terra-cotta.

The Throne Room and Nuptial Chamber are built for more serious matters. Here the ornamentation is mostly confined to exquisitely carved gilded wood, another specialty of Emilian Baroque in the early eighteenth century. The enormous bed hung with

PRECEDING PAGES: Tableaux representing feminine heroism in biblical times command the Sala delle Donne Forti, antechamber of the throne room. The art was frescoed in 1702 by Giovanni Bolla and Leonardo Clerici.

1. The frescoes in the Piccola Galleria Secentesca by Francesco Bibbiena, one of the great set designers for the opera, are a rare instance of a Baroque artist's recreating the styles and costumes of three generations earlier. 2. Paintings by Giulio Campi and Il Parmigianino were taken from another floor and remounted in the Sala del Campi. Above the fireplace is Il Parmigianino's *Love Fitting an Arrow into His Bow*. 3. Gilded carvings frame family portraits in the Salottino. 4. In the Sala del Trono a carved and gold-leafed Baroque baldachin overhangs the throne. Walls are covered in Genoa velvet and brocade.





3



Genoa velvet in its gilded alcove faces an exquisitely cut crystal mirror from Murano. To the left of the bed a small sitting room has its wooden walls and ceiling entirely carved and gilded, framing three family portraits. The inlaid polychrome marble floor, bearing the heraldic figures of the family crest, is the only marble floor in the great expanse of the castle.

The Long Gallery of 1798, extending some two hundred feet into the park, neatly bridges the eighteenth and nineteenth centuries. Decorated with pastoral scenes deriving from Classical and Renaissance poets, the gallery ends in a pavilion opening onto the terrace of a tower that rises out of a small wooded lake. Viewed from the garden, this is perhaps the most enchanting aspect of the English Park, designed by Voghera in the early nineteenth century. The few acres of ground surrounding the castle have been ingeniously exploited by the disposition of thickets, lake and hills to conjure up the illusion of miles of uninterrupted woodland populated by occasional Baroque statues, survivors of the more formed and controlled seventeenth-century Italian garden.

The Rocca di Soragna, a fortress and the scene of violence in the past, has been preserved and is now a peaceful home and a museum—and the record of centuries of art and history. □



Within the ornate alcove of the Camera Nuziale another baldachin draped in silk-embroidered Genoa velvet extends over the marriage bed; a sculpted and gold-leafed railing encloses the space. Brocade- and velvet-upholstered walls support Murano mirrors framed in inlaid and painted crystal.



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the Parsons table so popular today.

At the present time, we see his influence in the Bielecky designs for cane and wicker furniture. Roderick Cameron has copied Frank's wicker armchairs for out-of-doors at his Le Clos-Fiorentina at Saint-Jean Cap Ferrat. At the Rober Fayes' picturesque converted mill in Provence are bronze floor and table lamps designed by Giacometti for Frank, and a pair of severe late-eighteenth-century steel armchairs with the original dark leather upholstery, which Frank purchased for their Paris apartment. His designs remain constant, rarely dated or period in appearance, but timeless in their simple grammar and imagination. Everywhere his work is more and more appreciated and collected.



Formerly in the Templeton Crocker collection, unsigned fireplace from designed by Jean-Michel Frank, covered in mica with brass trim; circa 1928. Courtesy, Stephen Wirtz Gallery, San Francisco.

What was Jean-Michel Frank like? Once encountered, never to be forgotten, some say. He was about thirty-five when we first met, of medium height, dark, made of resilient mettle, a charged dynamo with a deep, gravelly voice. He was positive and vital, like a vibrating high-tension wire, yet highly sensitive and prone to periods of black depression if his professional projects or personal life were not progressing well.

The Frank family history gives a clue to his volatile temperament. Frank's father had married his own niece. There were three sons, of whom Jean-Michel was the youngest, born in 1895. In 1915 Frank's two brothers were killed on the Western front within a week of each other. His father committed suicide a month later, overwhelmed by the tragic loss of his sons and the feeling that German cousins in the enemy army could symbolically have been the cause. Jean-Michel's mother withdrew for the rest of her life into a closed world of sorrow. All this family tragedy occurred when Jean-Michel was about twenty. Is it, then, any wonder that he had an unstable temperament?

And the German cousins? One, Otto Frank, about 86, still lives in Switzerland, and comes to Paris occasionally to see a

niece of Jean-Michel. Otto Frank was the father of Anne Frank, of *The Diary of Anne Frank.*

When World War II seemed inevitable, Jean-Michel, full of the tragic memories of the previous one, left France for South America, where he had unfinished projects. Because he felt too removed and too much a refugee there in Argentina, he came to New York in late 1940 or early 1941.

There, Mrs. Archibald Manning Brown, president of McMillen, Inc., offered to give him full backing and liberty to reestablish his career. Knowing I had been somewhat instrumental in bringing these two remarkable personalities in the world of interior design together, he thanked me for my assistance, but he was uncertain that he had the will or



Jean-Michel Frank plaster vase executed by Diego Giacometti. Horst Collection. Photographed by Hans Mayr.

the energy to begin again after such turmoil.

A week later, early in March 1941, he killed himself.

Jean-Michel Frank will remain the outstanding interior designer of Paris in the thirties. Standing apart from the so-called Art Déco movement, he was a perfectionist for simplicity of form and line in interiors and furniture. His severe approach was saved from dry austerity by the imaginative use of textures, woods, marbles and metals. The functional proportions of his work provided as well an excellent support for flights of fantasy. He was a center of design activity, an inspiration to, and inspired by, fellow artists, designers, artisans and clients, a brilliant group whose collaboration he welcomed. Everything that remains of Jean-Michel Frank's work illustrates his sensitivity to diverse form and texture: form always sober and simple, material often imaginative and luxurious. □



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stylistically quite inappropriate. Chair frames, too, were given a new and original character. Black-lacquered frames inset with mother-of-pearl were very popular, and were frequently embellished with a painted pattern or design in gold.

Toward the end of the 1850s the Empress Eugénie began to take a more serious interest in genuine eighteenth-century French furniture, which had been neglected since the Revolution except by a few eccentric collectors like Lord Hertford, the creator of the Wallace Collection. She ordered some of the finest pieces made for the French Crown during the eighteenth century to be brought out from the *Garde-Meuble* and placed in her apartments at the Tuileries, Saint-Cloud, Fontainebleau and Compiègne. But she did not hesitate to mix such pieces with contemporary pastiches of Boulle or Louis XV furniture or heavily buttoned *(capitonné)* chairs or sofas, the results of which were highly unauthentic. Later the empress developed a great devotion for her predecessor, Marie Antoinette, and seemed almost to identify with her.

In 1865 the empress organized an exhibition of relics of Louis XVI's queen, including a number of pieces of her furniture at the Petit Trianon. Such interest from the social pyramid's very summit could hardly fail to influence taste and fashion. From this time forward French eighteenth-century furniture became increasingly fashionable and prices began to rise steadily, reaching the astronomical heights of today. This reorientation of



Table d'aqua relleliste, inlaid with brass with the royal Spanish crest; formerly in the collection of the Spanish royal family; circa 1835. Courtesy, J. Kugel, Paris.

aste had a certain purifying effect on contemporary furniture design. Styles ike the Gothic and Renaissance ended to fade, and much of the furniure made in Paris from 1860 onward was strongly influenced by that of the *ancien régime*. Wassmus, Grohe and Tahan were among the most successful creators of furniture of this sort, he latter specializing in small pieces n the Louis XVI manner, designed for women's use. But it is doubtful if the



A bronze Louis XVI Impératrice-style table with caryatids; signed *Henry Dasson*. Courtesy, Pierre Lécoules, Paris.

great eighteenth-century *ebénistes* like Riesener or Carlin (two whose work was frequently looked to for inspiration) would have recognized their progeny of three quarters of a century later. But after the fall of the Second Empire, in 1870, a generation of craftsmen appeared who once again were capable of making copies of genuine eighteenth-century pieces so skillfully that they might well have deceived their original creators.

The renewed interest has caused the collector's market for these pieces to almost double in the past decade. A large auction house recently sold one of these pieces, in the style of a Louis XV desk, for $41,000. A similar piece sold for only $12,000 five years ago.

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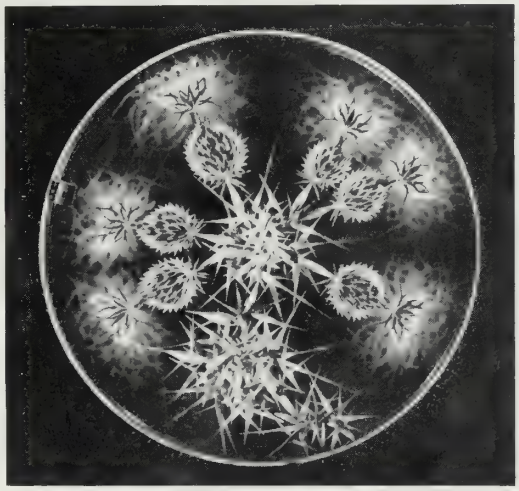
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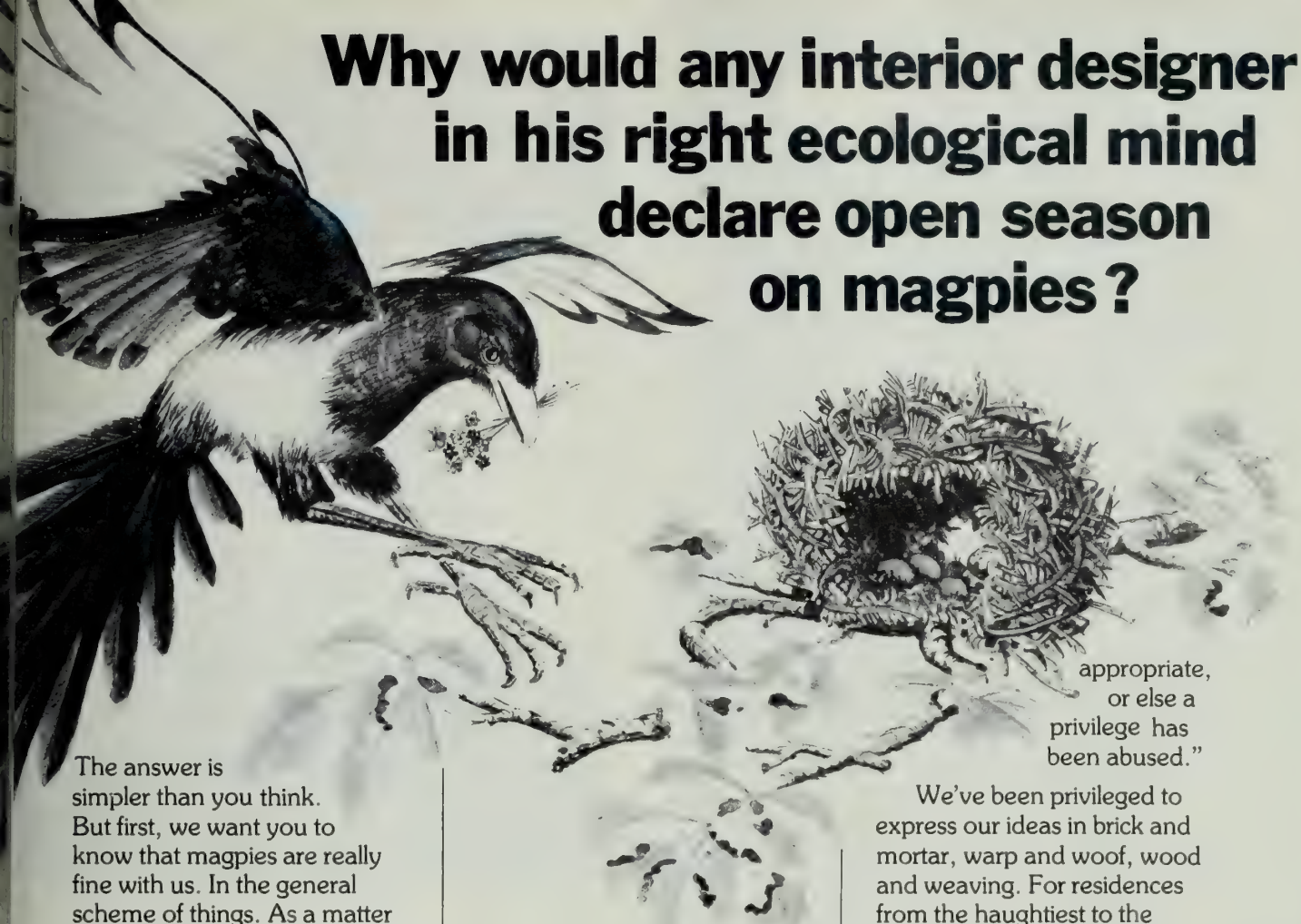
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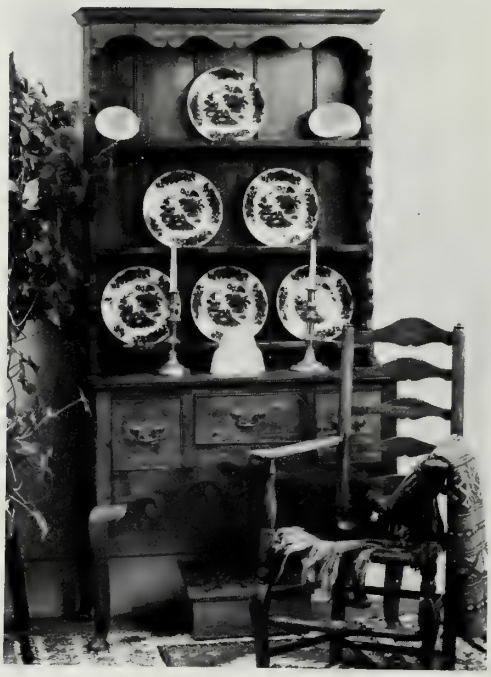
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THE HORCHOW COLLECTION

continued from page 157

is just ten-by-ten-feet square with a generous hallway on one side, leading into the living room, and a minute kitchen on the other. Yet these very disparate activities do not in the least conflict. Indeed, Mr. Wehmer considers that the conjunctions are an asset.

"It's very important to me that I wake up to see my painting," he says. In fact, he keeps his easel standing at the foot of his daybed where he can indeed greet it first thing each morning and begin a day of work.

The artist is more playful about the way he has put this room together than he has been about the sitting room. Many of the elements are not Biedermeier at all. The only requirement placed upon them is that they work aesthetically. The chandelier over the dining table is a survivor

THE ONLY REQUIREMENT PLACED UPON EACH ELEMENT IS THAT IT WORK AESTHETICALLY.

of Art Déco trying to look like Directoire, and in its innocence it is both charming and amusing. Another witty touch is on, of all places, his steam radiator. Fred Wehmer, who is by his own admission a craftsman, built a "Biedermeier" radiator cover from a recycled treasure found abandoned on the sidewalk.

"One day I came upon an old venetian blind—nicely varnished, too—that was being thrown out by a neighbor. Though I had no idea what to do with it then, it was just too handsome to pass up. Once I got it home, it occurred to me that I could use the slats to camouflage the radiator. I built a frame for the slats, painted the trim black, rather like the big veneered chest in the living room. And there you have it! It's not very complicated."

The vitrine that stands against one wall, he explains, is an essential part of Biedermeier taste—a place to put all the souvenirs that Germans liked to collect on trips. The objects he chooses to keep here have to undergo somewhat more stringent rules of acceptability than sentiment alone, although he is not averse to sentiment. It is, in fact, one of the notable charms of the style.

"Accessories have to be beautiful," he says. "They have to satisfy me as an artist first. A few of the things I truly cherish, like some fine old veneered boxes that once belonged to my grandfather."

As for details like window treatments, upholstery fabrics, rugs, color scheme, he has a relaxed attitude: "If it works, it works. Mama and Papa Biedermeier would undoubtedly have preferred something more elaborate than the matchstick blinds I've used—something like swags over the windows—but for me the richness of the furniture is most certainly enough."

He would certainly endorse Mies van der Rohe's thoughts on the subject: "Less is more." □

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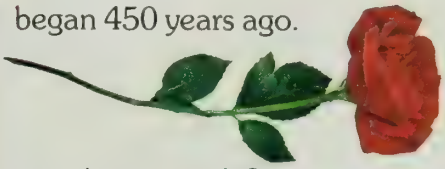
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EDITORS' SELECTIONS

Victorian Fabric Designs for 1976

By John Loring

TASTE IN THE UNITED STATES in the nineteenth century erred quite humanly in chaotic decorations that ran from lavishly showy to grandiloquent. But it was all done with the buoyant good spirits and flourish of a well-fed and self-confident people who had innocent faith in the daring of industrial techniques and who delighted in the lushness of the machine's talents.

The Golden Age

It would be a sign of great dullness to deny the very real merits and charm of that formative period of unprecedented prosperity, goodwill and simple pleasures. As the Bicentennial year draws on, more and more great nineteenth-century American houses across the country are being restored. To meet the demands of restorers and designers participating in this dramatic resurgence of interest in the styles of our "Golden Age," America's foremost textile, carpet, wallpaper and passementerie houses are bringing out magnificently reproduced early-nineteenth-century and American Victorian lines.

There has been much-needed editing. The Victorian Gothic piano and Renaissance gas range have sunk with the bargeboard. And furnishings of papier-mâché, carton-pierre, or gutta-percha—the plastics of the nineteenth century—are gone for good. But there is available a wealth of Brussels, Wilton and Axminster-type carpeting with the riotous effects of massed foliage and flowers so dear to our great-grandparents. Reproduction wallpapers have all the undulating tracery, rocaille, and scrolls, shields, cartouches, strapwork, fretwork, and arabesques essential to the authentic nineteenth-century effect.

Handsome Revivals

Scalamandré, America's foremost collaborator in period restoration, has even brought out reruns of the opulent wool plushes and frisés that once upholstered each railroad carriage and steamboat saloon in North America. These arrestingly handsome revivals turn out to be the surprise best-sellers of the year.

Scalamandré has also released Volume II of their *Nineteenth Century Wallpaper Collection*—a volume that includes twenty designs from period documents. Also remarkable in Volume II are: *Thornhurst Damask,* an American Empire extravaganza with anthemion, palmettes, and acanthus on a flame-blend ground; *Regency House,* with urns and lyres alternating in quatrefoils for a more restrained Grecian Plain look; and *Ames Vine and Fret,* a delightfully fresh fretwork trellis filled with stylized grapevines that is unequivocally Victorian.

And for advanced taste the company has revived three patterns of Scotch Ingrain, the reversible flat carpeting woven on fabric looms, so popular throughout the nineteenth century. The positively Byzantine complexity of the weave, coupled with the strict surface texture, make the ingrains a handsome and fascinating new line, in a selection of patterns ranging from soberly colored but florid medallions on scrolled and striated backgrounds to more delicate diaper-work lozenges.

The brazen glamour of Victorian decoration was, of course, firmly planted in the whorls of rank vegetation and riotous flowers of the carpeting. These have been gloriously revived by Stark Carpet in two patterns



Scotch Ingrain, reversible flat carpeting by Scalamandré.

adapted for the late Ima Hogg in her restoration of the celebrated Varner-Hogg Plantation in Texas. Both *Calla Lily,* a Brussels with cream and pale yellow lilies, green foliage and red background, and its mate, *Louis XVI Bouquet,* with eminently generous masses of full-blown flowers, each seeming to do its own cabbage imitation, are the very essence of High Victorian American design.

Along more stately lines, Stark Carpet has participated extensively in the restoration of the White House with a range of nineteenth-century designs including *Empire Caissons,* flowered *Bessarabians,* a *Losanges Directoire* for the Cabinet Room, and a *Point de Hongrie.*

The scores of Stark restoration-line Wilton, Brussels, and Axminster carpets—from such restorations as Lemon Hill in Philadelphia to the Harrison Gray Otis House in Boston—are too numerous to mention. But one deserves special attention, a Garbo carpet made for the Renwick Gallery of the Smithsonian and repeating in its borders the ovolo molding of the gallery's entablature as well as a row of unusual six-pointed stars taken from a motif on the room's massive Haviland vases, known as "The Centennial Vases," and given by France to the United States at the Philadelphia Exposition of 1876.

continued on page 184



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EDITORS' SELECTIONS

continued from page 182

The flowered reproduction chintzes at Brunschwig & Fils are superb, especially the Winterthur reproductions: *English Leopard* in feline spots of blue and brown; *Victorian Garden,* an intricate and lovely overall field of roses of Sharon, tulips, primroses, carnations, ranunculuses and day lilies; and *Roses et Rubans,* with green or cream ribbons framing abundant bouquets of roses, tulips, and peonies on Victorian dark brown backgrounds.

For the later nineteenth-century look of palms and ferns, there is *Les Papillons Exotiques,* also a chintz in that universal Victorian color scheme of dark brown and green, as well as a rich variety of paisleys and toiles.



Calla Lily rug, a Victorian revival from Stark Carpet.

However, if the scale of a restoration or its budget will not allow the 5-to-6-foot repeats of these major miracles from Brunschwig & Fils, Boussac of France offers its delightfully fresh and versatile strong-colored prints. Outstanding among them are *Azyadé,* a pure Napoleon III classic of flowers triumphing on a black background, or *Berangère's* quieter, orange and blue flowers on brown.

No picture of nineteenth-century decoration is complete without echoes of Monsieur Oberkampf's celebrated and omnipresent toiles produced at Jouy outside Paris. Boussac has a splendid Napoleon III toile, *Ballade,* printed from old plates with a profusion of dense and finely engraved foliages clearing occasionally for a glimpse of herons, swans, ducks and a flight of swallows.

The possibilities in nineteenth-century restoration lines are limitless. It does not matter if—among the stylistic labyrinths of French Antique, Siculo-Norman, Saracenic, Pillar and Scroll, Neo-Louis Quinze, Swiss Cottage, Lombard, Free Classic, and German Knüttel, to name only a few—we come upon styles with which we might not be thoroughly acquainted. The great nineteenth-century decorators, the Herter brothers and Leon Marcotte himself, undoubtedly had moments of bewilderment before the profusions of their century. The style was hardly "utilitarian," "clean," or "understated." But, with its patterns on every available surface, it had a joy and spirit of comfort in its domestic affectations that no one should condemn at all. □



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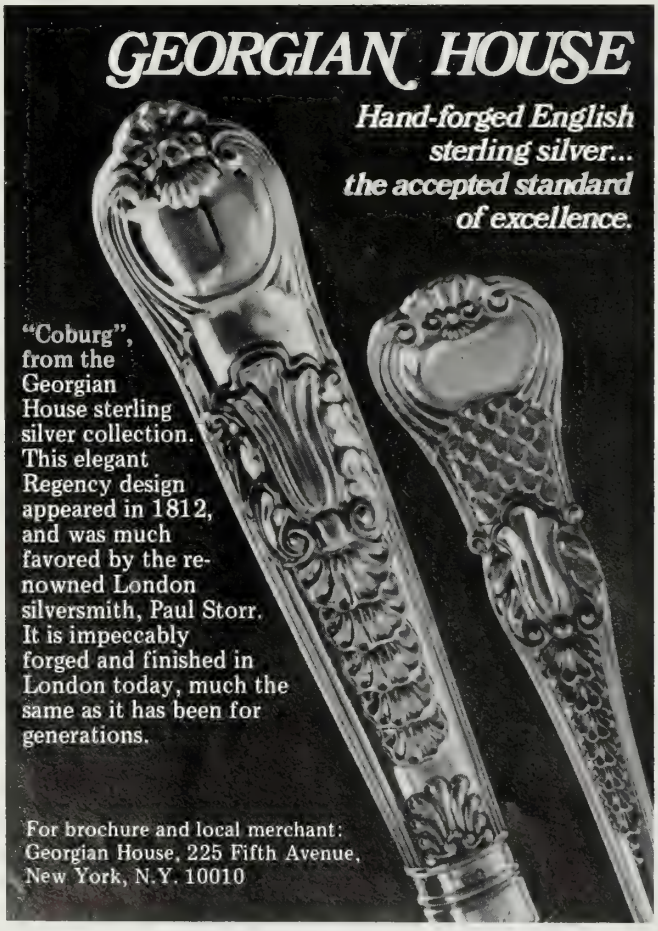
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DESIGNER'S TRAVEL NOTES

Visiting Iran with Carleton Varney
By Peter Hellman

"MY OWN SECRET for traveling to the Middle East," says New York-based designer and syndicated columnist Carleton Varney, "is *never* to fly direct. After ten or more hours in flight, you simply can't be at your best. I learned that the hard way. With two associates, I was to rendezvous, a few years ago, with a Saudi Arabian client in Beirut. After a delayed flight from New York, we arrived exhausted at 6:30 P.M. But the client insisted on meeting at 7:30 P.M.. I said it would have to wait until morning. That didn't suit him. We ended up scotching the whole project. A great deal of time and energy—not to say $12,000 in first class travel costs—went out the window. So now, for the benefit of all concerned, I always stop over for a few days in London or Paris before heading on. I'd suggest any traveler might want to do the same."

Booming Tehran

Mr. Varney's latest design project in the Middle East is at Zamorad Farazade, part of a condominium community a few minutes outside of booming Tehran.

"This is a phenomenally vital place," says the designer, of Iran's capital city. "And the center of it all, in hotel terms, is the Royal Hilton. Its lobby, restaurant and bars hum with a true and rare international excitement."

Iran, naturally, means caviar, and Mr. Varney reports that in Tehran the seeker will not be disappointed: "Iranians can't bear to export their very best caviar, which is not tiny and black but large and golden. And one of the best ways of enjoying it is to be found at a spot called Leon's Russian Grill. The tables are covered with oilcloth, and the general look borders on scraggly. But when the waiter brings the caviar blinis all else is forgotten. They are stupendous. A fine vodka is made domestically from wheat, but at Leon's, the blinis are best washed down with real Russian vodka."

Native Delicacies

Like so much else in a culture that bridges East and West, Iranian cuisine is full of the unexpected. Beef and lamb are stewed to infinite tenderness with fresh peaches, apricots and plums. Chicken is delicately flavored with essence of pomegranate. The usual spit-roasted kebabs are augmented with variations as delectable as chunked fresh Caspian sturgeon. Even the traditional bed of steaming rice on which the kebab is served takes on unexpected zest from the last-minute addition of raw egg yolk, butter and a dash of mace.

"For superb Persian food," says the designer, "try Khansalar, a restaurant deep in an old wine cellar. Lovely wool tapestries warm the cold from the stone walls, and

continued on page 188



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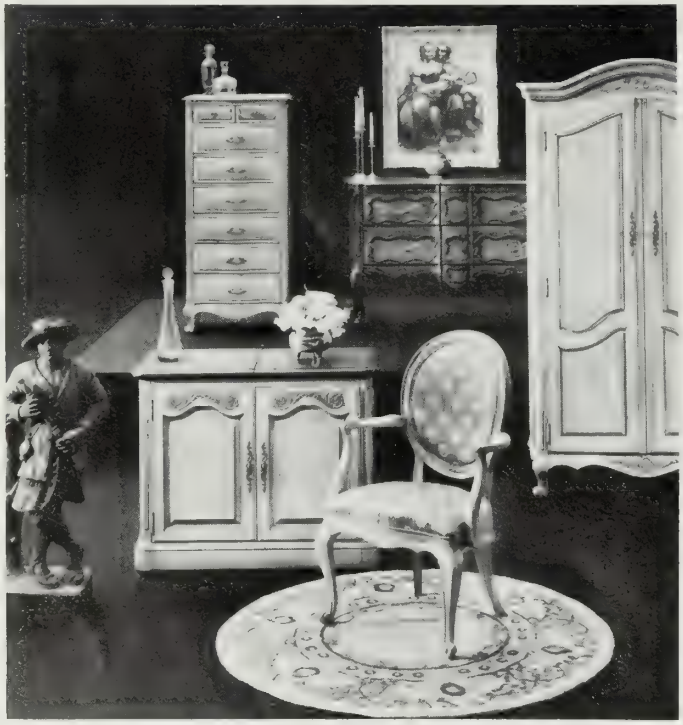
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DESIGNER'S TRAVEL NOTES

continued from page 186

the traditional Persian music is no problem for Western ears. We also found marvelous Persian cooking in the Namakdoon Room at the Hotel Inter-Continental. For those with a tooth as sweet as mine, Persian desserts are answered prayers. Though I love rice pudding, for example, I'd have to agree with Julia Child that a good version is hard to find. But not in Tehran. It's never gluey, and the local chefs know how to add a deft touch of rose water, or cardamom to complement the usual cinnamon."

Shoppers can go two very different routes in Tehran. At the numerous government-run shops, they can buy the best of native handcraftings in leather, pottery, glass, metals—both plain and precious—and wool. Then there is the bazaar, for absolutely anything.

ALL THE CROWN JEWELS ARE ON DISPLAY IN THE VAULT OF THE BANK MARKAZI.

"I found a pair of twelve-foot-high brass lanterns, for example," says the designer, "intricately fretted to throw intriguing light patterns. I'd hoped to use them in the entrance to the new Club Ibis in Manhattan. But, alas, it just wasn't feasible to ship them back in time.

"What I did bring back from the bazaar, for my son, Christopher, is a handsome, sleeveless coat of inverted sheepskin patchwork. When there is a chill in the desert air of Tehran, every little boy seems to be wearing one. For my wife, I picked out a fine turquoise. In our own American Indian jewelry, of course, the imperfections and variations in the stones lend interest. But the Iranians' prize stones are absolutely flawless and smooth. The deeper the color, the better. The finest examples in the world belong, as you might imagine, to the empress. They and all the crown jewels, including the great uncut *Sea of Light* diamond, are on public display daily in the vault of the Bank Markazi. There is nothing like it."

Travel Hints

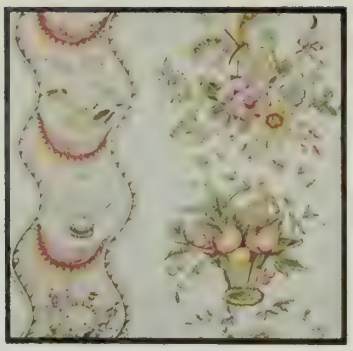
Since Tehran is very high and very dry, Mr. Varney suggests that visitors bring along skin lotion. And since the city's roads have not caught up with the explosion of traffic, he also suggests hiring a car and driver.

"You might have thought the ultimate traffic jams were in Tokyo, Hong Kong or Rome," he says. "But Tehran is the new champ. For bargaining in the bazaar, it's also helpful to bring along a guide. We were thankful for our Kay Ebrahami, from an agency called *Woman Power*. Guided or not, though, you'll find Iranians to be a people of unsurpassed hospitality. I remarked about that one evening to Odel and Feril Edahadyah, local representatives of Sotheby's, whose home is simply but handsomely done in white linen. They smiled and quoted an old Persian proverb: 'A guest is God's gift.' "

The designer smiles and says, "In Tehran, it is so." □



Original Document



Original Document

Scalamandré

presents adaptations from the textile collection of The Metropolitan Museum of Art

Left: #6408 "Metropolitan Pomegranate"
Hand printed on glazed chintz. 100% Cotton.
48″ wide 32½″ Repeat 5 colorways

Coordinated Wallpaper W.P. 81063
French design Circa 1785
Original document color #6408-1

Center: #6410 "French Resist"
Hand printed on union cloth. 44% Linen, 56% Cotton.
48″ wide 22″ Repeat 6 colorways

Coordinated Wallpaper W.P. 81066
The original document, Circa 1785, was printed by the indigo resist dye technique. Original document color #6410-1

Right: #6398 "Around the World"
Hand printed glazed chintz. 100% Cotton.
48″ wide 22½″ Repeat 5 colorways

Coordinated Wallpaper W.P. 81050
Design originated in France during the 18th Century. Original document color #6398-1

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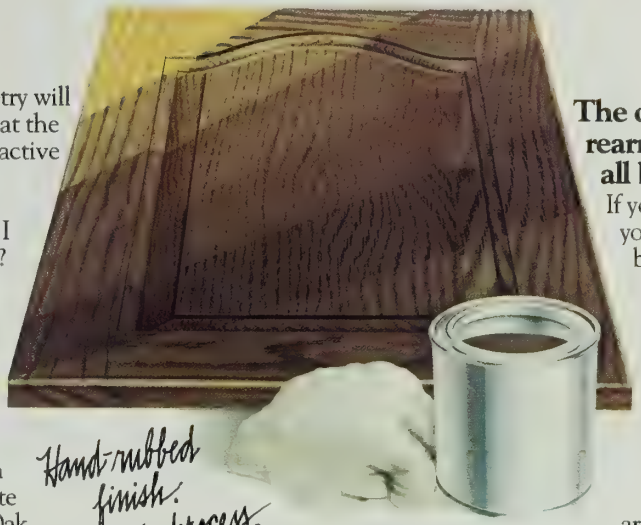


You can buy Mutschler cabinetry because it's the most expensive, or because it's the best.

Those seeking the finest in cabinetry will invariably look to Mutschler. But at the same time, they will see other attractive offerings costing less.

And until a closer inspection is made, one might well ask: Would I be paying for the Mutschler name?

Careful comparison, however, will reveal why Mutschler Cabinetry commands a higher price.

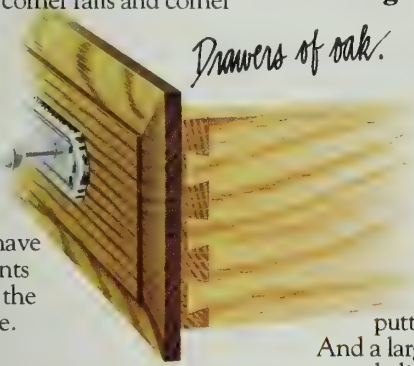


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Drawers of oak.

Dovetailed joints.

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The cabinets are machine sanded then hand sanded and hand rubbed to satin smoothness. Then stain is applied followed by handwiping and heat drying. The natural grains are then accented by shading and toning. A catalyzed vinyl sealer is applied followed once again by heat drying. And then by sanding, steel-wool smoothing, and cleaning.

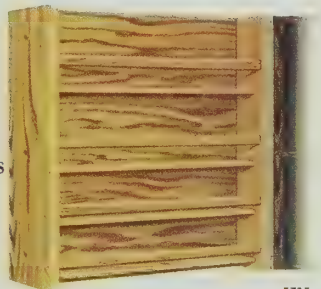
A catalyzed varnish top coat is applied. Then the cabinets are oven baked. And finally, they are rubbed with a special lubricant, waxed, buffed and polished—all by hand.

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Along with these and many other storage options, you get adjustable shelves in upper and lower cabinets. And the upper cabinets are deeper than other makes—a full 13 inches (to hold large serving platters and oversize dinner plates laid flat).

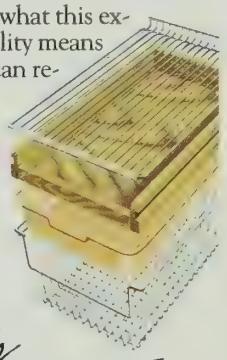


Swing-out spice rack.

The only kitchen that lets you rearrange storage features all by yourself.

If you should decide later on that you would rather have your vegetable bins where you have your pots and pans, you can do it. In fact, virtually all Mutschler storage features are easily interchangeable. Even silverware and cutlery storage features can be moved from drawer to drawer.

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TOKYO NOTEBOOK

Western Art in an Eastern World
By Sam L. Jones

WHEN WE CONSIDER THE STYLE of Japanese houses, it is a puzzle as to what the Japanese do with the Western art they have purchased in the past few years. A strictly Japanese room with tatami mat flooring does not lend itself to the display of anything but the most traditional art, such as kakemono (scrolls), ikebana or calligraphy.

A Taste for Europe

Kusuo Shimizu, one of Japan's most knowledgeable dealers in Western art, says, "The Japanese are becoming European in their tastes and habits. For example, the sale of Jaguars and Mercedes and other foreign cars has never been greater. In their houses the Japanese are combining the traditional tatami room with Western-style décor. Their taste for art has moved from a preference for Chinese art in the Kamakura period—the twelfth century—to the Western art of today. However, they still hang a sunrise or a Mount Fuji in their surroundings, but it is augmented by Western art. They are using art as a decoration, as opposed to creating collections."

Mr. Shimizu, who started his business after the war, has been leading the way in Western art for some years, as the name of his gallery, *Minami*, implies. *Minami* in the Chinese *kanji* means *south*, and south is the direction in which the needle of a Chinese compass normally points. He has led the way in a number of dramatic instances. For example, he has held six one-man shows for Sam Francis. "I probably know him better than any American or European art dealer," he says.

Another friend is Jasper Johns, whose work is now hanging in the Minami Gallery. He also represents such artists as Christo, Lindner, André Masson, Rauschenberg, Nevelson, and Isamu Noguchi.

Museum Collections

Magosaburo Ohara established the Kurashiki Museum in his hometown to give space to Japanese folk art, Chinese, Egyptian and Western art. The collection now includes works by Gauguin, Cézanne, Miró, Pollack, Fautrier, Ben Nicholson and Lucio Fontana.

Another important collection of Western art belonged to the late Kojiro Matsukata, third son of the president of the onetime Kawasaki Shipbuilding Company. He bought 309 paintings and 62 sculptures in Europe and America. Today they are housed in a private museum.

Louise Nevelson's *Tide Garden III*, priced at $130,000, will be shown in the new headquarters of Sogetsu, a leading ikebana school. And another Nevelson painting is destined for a private museum in Western Kyushu.

The Japanese taste in art is largely influenced by their

continued on page 194

BARTON Is



"The Sinking of Atlantis" 48 X 72 ©

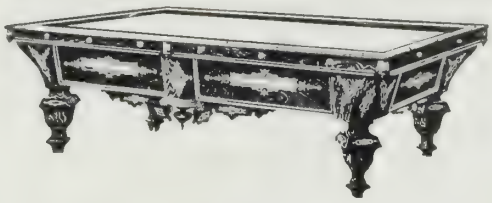
. . . The Drama Of The Sea

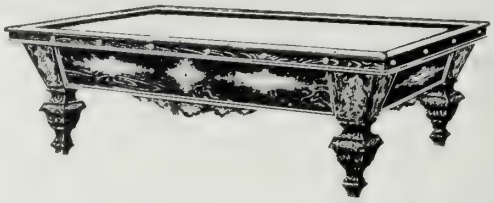
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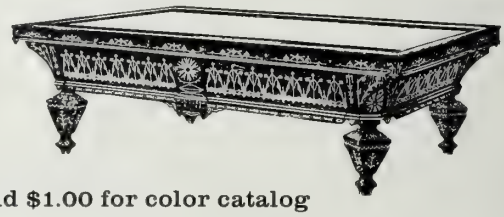




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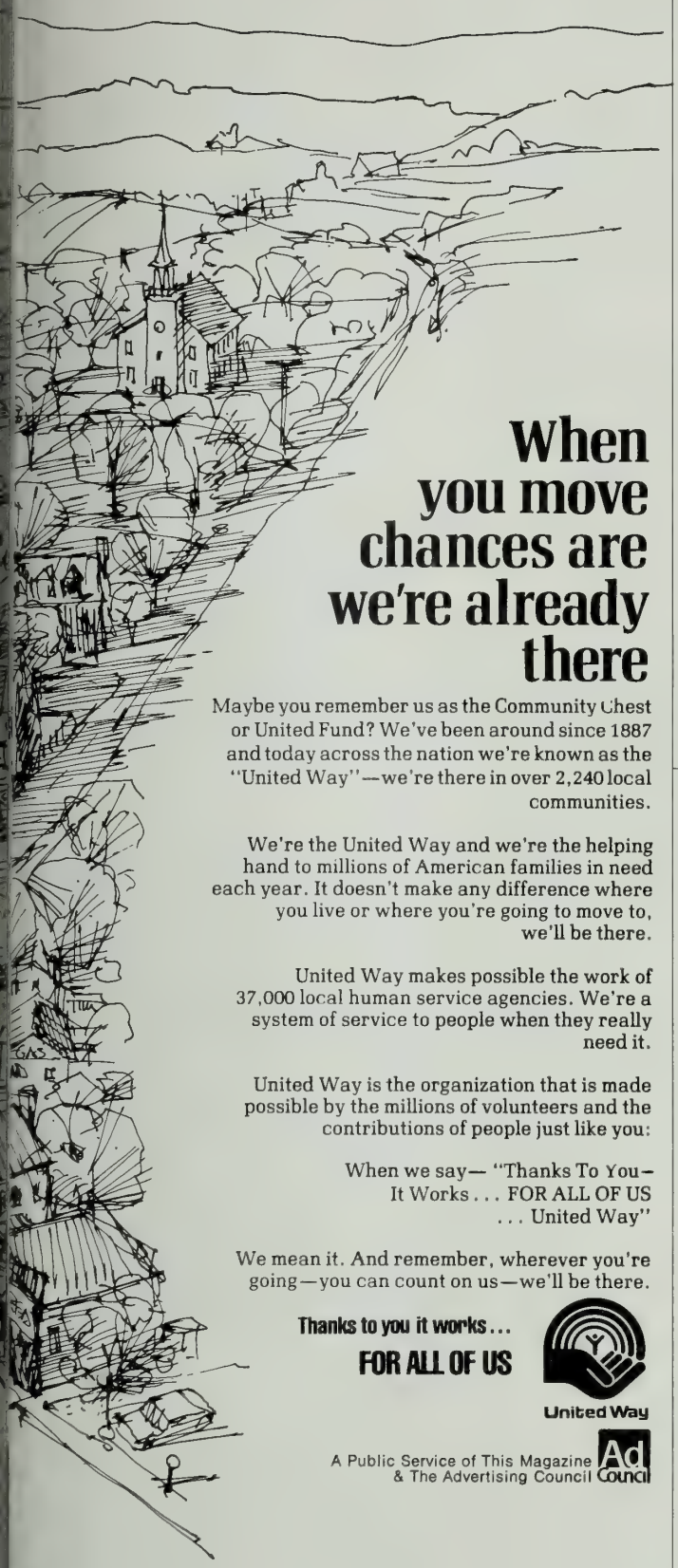
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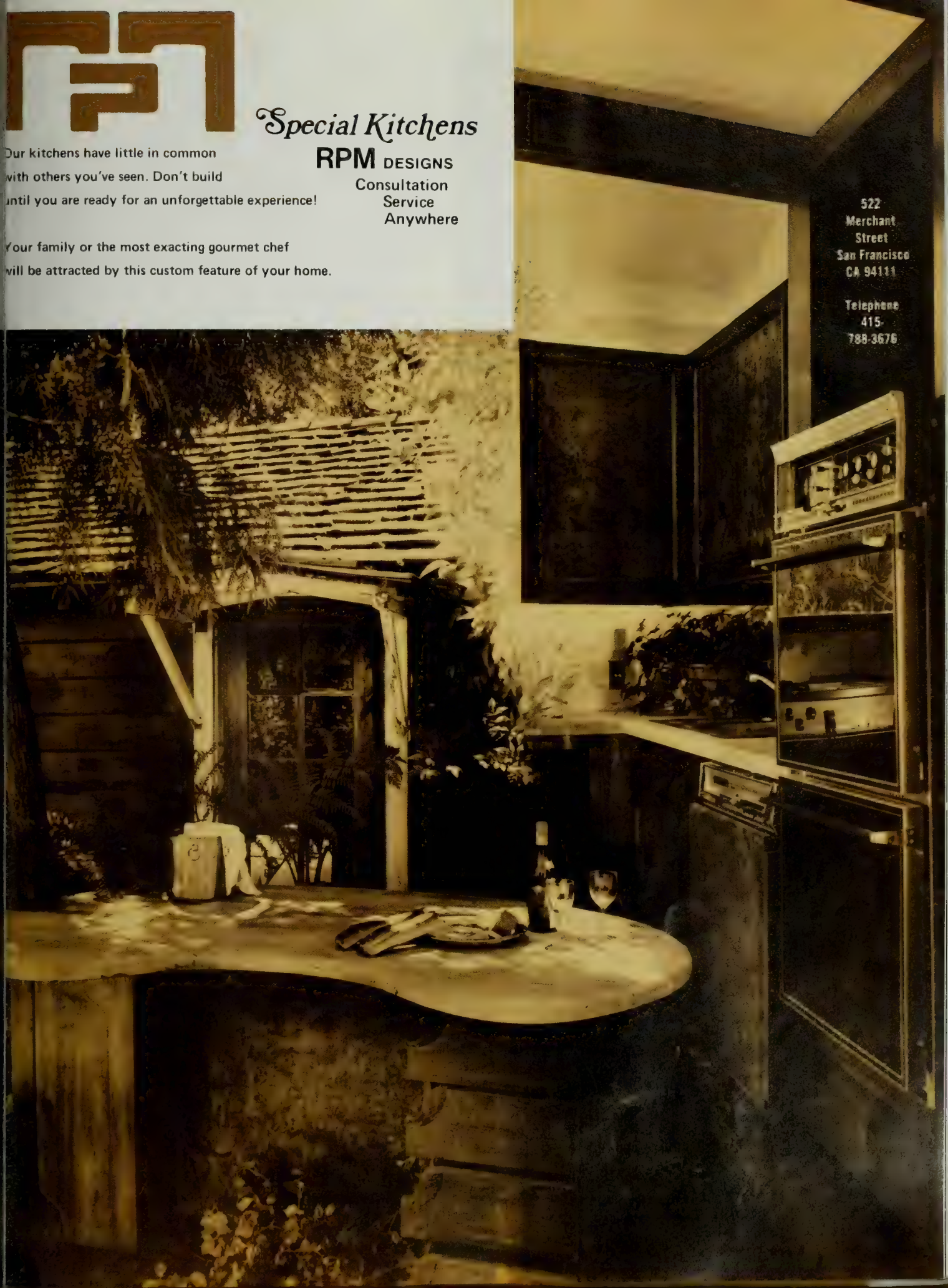
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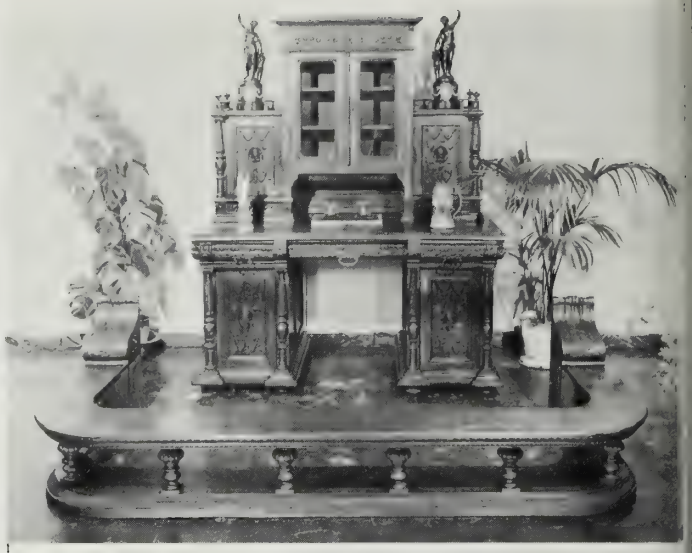
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TOKYO NOTEBOOK

continued from page 192

own painters, many of whom studied in Europe—especially in Paris—and in the United States, in the late-nineteenth- and early-twentieth centuries. Their work led the Japanese to consider European art, not with the idea of purchasing it, but simply for viewing. One example of their interest was the exhibition of the *Mona Lisa* in the National Museum. Three lines formed on different levels; each visitor was allowed fifteen seconds to see the painting. The museum was filled every day.

At the Shimizu Gallery, certainly larger than most of the many galleries in Japan, there are about three hundred visitors a day. "Particularly impressive," says Mr. Shimizu, "is the number of young Japanese in attendance. They come in, are interested and stay."

SOMEWHERE IN THE HOUSE THERE IS ALMOST ALWAYS A PIECE OF WESTERN ART.

In the Japanese home there is art and fantasy of every kind. There are stuffed birds, ranging in price up to $400 for a long-tailed pheasant. There are porcelain animals and vases. Silvered items such as ceremonial drums and hammers, and ships awash in stormy seas of silver, all sell for over $200 each. Nearly thirty people bought recreations of kakitsubata-zubyobu (kakitsubata iris) screens, that had been priced at $48,000 each.

Favorite colors used by the Japanese for their interiors are brown, Victorian purple, blue and red. Usually there is a large table, low, cocktail height, placed between a sofa and two stuffed chairs. Parquet floors are laid in the Western portion of the house, but in traditional rooms there is the sweet fragrance of tatami. And somewhere in the house there is almost always a piece of Western art.

A Gauguin bronze relief is displayed in the entrance hall of the new home of one of Japan's largest retailers. Many firms are also buying Western art. One purchased Rousseau's *Tropic Zone* for $1.5 million. It is on display in a guest room at the company's head office in Tokyo.

Changing Mores

A neighbor of mine, whose traditional Japanese wooden house was charming, started construction of a new house in the latter part of 1972. It was finished early this year, and the cost had risen to well over $500,000. With its high brick walls, steel doors, gates, bars over the windows and turquoise facade, it represented a tremendous departure from his traditional residence.

In spite of contradictions—certainly ancient traditions continue—the consumer potential for Western art is high, as seen by a recent showing of Willem de Kooning. Ten of the fifteen works bought at the November show at a Tokyo department store were purchased by individuals. Not only are the Japanese eagerly buying Western art, they are buying some of the best. □

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DESIGN DIALOGUE

An Interview with Robin Roberts
By Peter Hellman

ONE MORNING just fifteen years ago, Robin Roberts, then a much-sought-after interior designer with no thought of changing careers, got his profession's ultimate compliment. Another designer called to ask where to find a particular fabric that Mr. Roberts had found in Europe for a house on which he was working.

"So many people began asking the same question," he remembers, "that as a pure lark, I opened a tiny imported fabric house—nothing more, really, than a boutique with twenty sample wings. It was very small." Today, that small venture is known as Clarence House.

European Fabrics

"Even though I had to give up designing for lack of time long ago," says Robin Roberts, "I still select items as a designer, not as a businessman. Early on, for example, I decided to buy an entire line of English cottons in over two hundred colors. For a tiny firm, that was unusual."

As a fledgling in his new calling, he made at least four trips to Europe each year to find fabrics, just as he does now. And he was, frankly, in a certain awe.

"To be casually handed, in a Lyons showroom, a scrap of fabric that had been designed for Napoleon is undeniably impressive," he says. "I must also point out that my French counterparts generally held as low an opinion of American designers as ours was high of them. I got the distinct feeling, back then, that they suspected I wore at home a garish handpainted tie.

"Certain countries still do things at which they are unexcelled," he explains. "Nobody, for example, does a chintz like the English. As for superb organzine silk, the French are nonpareil. And for certain types of complex color printing, the Italians are tops."

As in his days of active designing, Mr. Roberts continues to be a traditionalist: "I believe the ultimate miracle fabrics are cotton, wool, silk and linen. But they need not be used in dated ways. Visitors often remark, for example, that my own city apartment reminds them of a space odyssey. They are amazed when I point out that such a look has been achieved with nothing more space age than velvet, satin and mohair plush—a fabric that regularly adorned first class railway cars at the turn of the century. Fabric allows great design flexibility."

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Mr. Roberts is adamant about keeping a proper perspective: "I would never recommend fine and expensive fabrics for, say, a beach cottage in Easthampton. Nothing makes more sense there—with all the sand and damp feet—than a simple, sturdy sailcloth. As a designer, I sometimes felt an obligation to hold the client back and keep him from being too opulent. An interior that is outrageously expensive for its own sake is a failure. Conversely, limitations of budget or range of materials, even if self-imposed, are not a barrier to a well-designed interior. Working imaginatively within limitations—for an interior designer—is what you might say separates the boys from the boy scouts. It is essential."

"I BELIEVE THE ULTIMATE MIRACLE FABRICS ARE COTTON, WOOL, SILK AND LINEN."

Robin Roberts worries that the finest classic European fabrics will soon be no more. Mingling pride with sadness, for example, he points to a magnificent medallion fabric, woven freehand in France from the manes of a certain strain of mares.

"The last old master of this craft had trained an apprentice to carry on," he says. "But this young man became engaged to a young lady who thought it was silly to weave horsehair medallions when he could get a good job at a nearby Renault factory. So off he went, and these medallions will never be seen again."

Even as old crafts die, others, happily, are being resurrected. During a recent trip to India, for example, in the palace of a maharajah, Mr. Roberts discovered a crumbling but magnificent pastoral print on old silk. That design is now being painstakingly reproduced down to the last delicate shading of a butterfly's wings.

"It has required twenty-four separate color screens to do it justice," he says. "But we'll arrive at something every bit as fine as the original."

Traditional Values

"I adapt ever so gently in new directions," Robin Roberts explains, "always keeping the traditional foundations firm. In the design world, after all, certain standards really can be counted on. Take, for example, fine hand-printed fabric with nothing more than a beautifully modeled and subtly shaded red rose. Vogues may come and go, but a rose will always be a rose, and nothing will come along to surpass its beauty. That is the sort of design foundation, as delicate as it is strong, on which I'll always be grateful to rest." □





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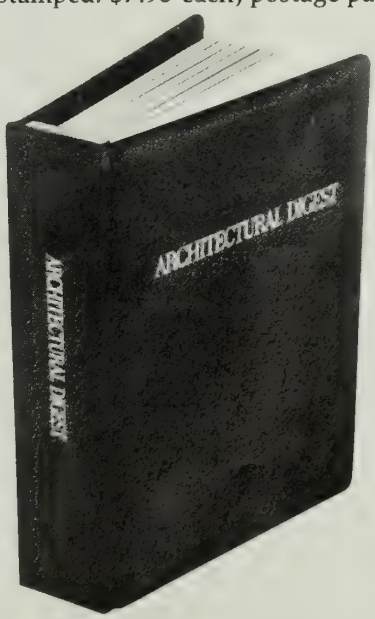
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INTERNATIONAL PROPERTIES

Houses for the Traveler
By June R. Gader

FOR MANY OF US fall is an even more restless time than spring. So this month we are going to wander the world for unusual houses—from Acapulco to Scotland, from Natchez to France. (Sounds like a song, doesn't it?) If you really have wanderlust, you may buy them all!

Acapulco

If Acapulco is nearly heaven, its Las Brisas section surely is as close to paradise as one can come on this earth. And at the heart of paradise is *Casa Demara.* Spilling down four luxuriantly gardened levels of a bluff overlooking the bay, the twelve-room house and its glorious surroundings offer every pleasure imaginable.

If you are feeling outgoing and gregarious, invite a houseful of guests, because Casa Demara seems to have been designed to make entertaining delightful. Have an evening swimming party. The beautifully landscaped deck that encircles the thirty-two-foot pool can hold more than a hundred people, and the modern kitchen is easily accessible. If a sudden tropical storm arises, move everyone indoors to the immense living and dining areas, where you can watch nature's pyrotechnics—or just one of those smashing Acapulco sunsets—in pure comfort. Six guest suites on various levels permit the out-of-towners to stay over, with maximum privacy for themselves and for you. And if you suddenly feel in the mood to take advantage of the privacy available, retire to the master suite, which occupies a level all by itself. The large covered balcony gives you your personal view of bay and distant mountains. The suite also contains a large bathroom with sunken tub, a walk-in closet, a powder room and a separate television room or sewing room down the hall. If you want further escape from camaraderie, slip down to the secluded white sand beach to enjoy the warm water and the scent of tropical flowers. Casa Demara, fully equipped and with all of its furnishings, is $280,000 from James Retz, Previews Incorporated, 5670 Wilshire Boulevard, Los Angeles, Ca. 90036.

Scotland

A castle in Scotland. I like the ring of it, don't you? And if it makes you envision a many-turreted mansion—half hidden by centuries-old trees, surrounded by gardens and parkland, edged by a trout-stocked loch, a salmon-filled river and miles of rich farmland—well, you have pictured *Derculich Estates* almost exactly.

Derculich is in the central Highlands, nearly equidistant from Edinburgh, Glasgow, Aberdeen and Inverness and everything these cities have to offer. But the 1,002-acre property comprises its own community. Besides the manor house there are: *Upper Derculich,* a renovated stone house and barn built in 1735; twelve well-kept cottages, some occupied by staff, some for rent; extensive farm and maintenance buildings, garages and stables; and a number of houses that are not presently habitable, but which would be valuable if repaired.

The castle itself is a handsome example of Georgian architecture, sensitively modernized to include all the creature comforts, including central heating. The rooms are large and elegant, yet friendly—with polished wood floors, decorative moldings, antique chandeliers and Adam fireplaces throughout. There are all of the amenities a laird would expect: drawing rooms and master suites, extensive staff quarters, a modern kitchen, a cozy study. There are also formal gardens and informal ones, greenhouses with fruit trees (for out-of-season treats), and an orchard. And much, much more. Derculich, now a productive agricultural property, easily could be turned into a delightful and exclusive resort, or kept as a private retreat. The price is £200,000 (plus 2% agent's fees) from Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.

A TRUE SOUTHERN MANSION—A NATIONAL HISTORIC LANDMARK FOR JUST $1,000,000.

Mississippi

If you have ever visited Natchez in the spring, when the small city appears to be one immense azalea bush, you will know why, before the Civil War, more millionaires built their mansions here than anywhere else in the South. Because General Grant had his headquarters here—and, as they say, "didn't like the smell of smoke"—Natchez was spared the flaming destruction that other cities endured. Today you may visit nearly thirty superbly restored homes during the annual Natchez Pilgrimage, but I have an even better idea, Why not buy one? Right now *Dunleith,* one of the most beautiful and imposing of all of the Natchez mansions, is for sale.

Built in 1847 by a descendant of Sweden's King Gustavus Adolphus, Dunleith out-Taras *Tara.* The fifteen-room house, which sits on forty acres of beautiful parkland, has graceful Doric columns and wrought-iron galleries on all four sides. Inside, every detail is classical and gracious: wide central hallways open to large high-ceilinged rooms; imported marble fireplaces show intricate decorative detail; elaborate mirrors reflect the light from handsome chandeliers. The main floor includes living rooms and drawing rooms, library, dining room with classical murals, breakfast room and, projecting beyond the original building, kitchen and butler's pantry. Two upper levels contain four bedrooms each. But naturally, that is not all. On its rear elevation the main

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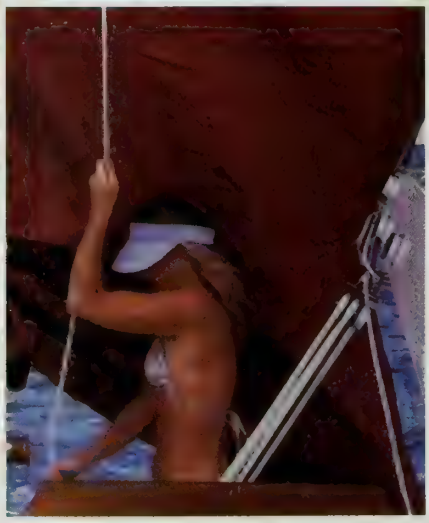
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INTERNATIONAL PROPERTIES

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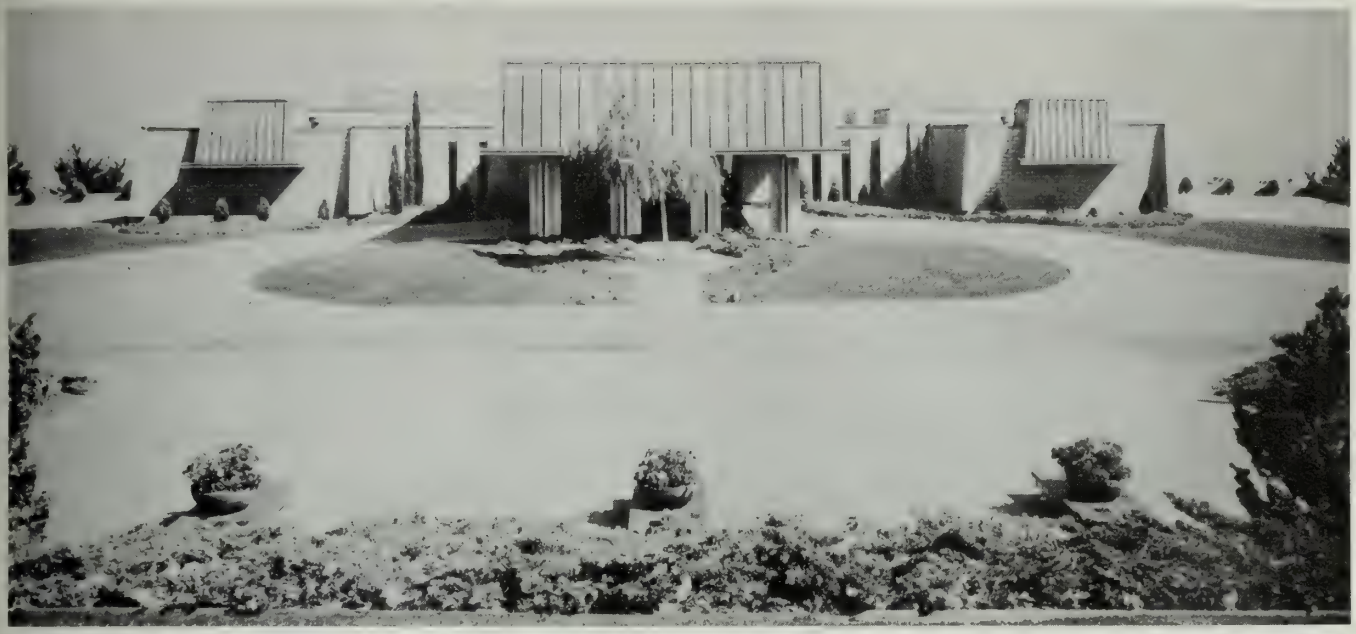
France

It is impossible for me to be objective about my favorite spot in the world—France's Dordogne Valley. Here nature has been more than effusive in her gifts. The Dordogne and Vézère rivers snake their ways through the most verdant expanses of farmland and give up their bounty of tender fish to every charming restaurant along the way. Gentle hills turn into the craggy cliffs where

CERTAIN THINGS ARE DE RIGUEUR IF YOU WANT A SPECIAL PROPERTY IN THIS SECTION OF FRANCE.

ancient cave dwellers made their homes, and wild flowers blaze in the fields at nearly every season. Stands of pine and fir edge narrow roads and shade lush ferns. It is very beautiful country. And it is nearly impossible for me to choose which of the available ancient cottages, bucolic farms and restored mansions to tell you about—they all seem so splendid. But I will choose *La Chapelle.*

La Chapelle stands at the far end of a typical Périgourdin village, in such a position that your view is all unspoiled fields and woods, with no other buildings to be seen. Certain things are de rigueur if you want a really special property in this section of France: old stone or flat-tile roofs, a pigeon tower, barns and a lime tree—not a citrus, you make tea from the leaves of the *tilleul.* La Chapelle has them all. Other things are equally important if you wish to be comfortable, such as central heating—an oil furnace with eighteen radiator outlets—water and electricity. She—all French houses seem female to me—also has the "old house," with a beautiful terrace and two rooms, each with chimney—attached to the "new" house of three stories. On the ground floor are the dining room, large drawing room and cozy kitchen. On the second floor, one very large bedroom, plus a smaller one with carved stone chimney, and the bathroom; above, the attic, easily convertible to two or three rooms. The pigeon tower has two levels, and the barn is huge, so you eventually could have enough rooms to accommodate everyone you've ever known—all at once. There also is a garage, a porch for enjoying your view, even your own separately housed bakery, all on 2½ acres of land. Asking price is 250,000 French francs (at today's favorable exchange that's a bit over $50,000). This, and many other Dordogne properties are available from Mme. Lydia Rymers, who speaks perfect English, Ongrés, St. Léon-sur-Vézère, Montignac 24290, France. □



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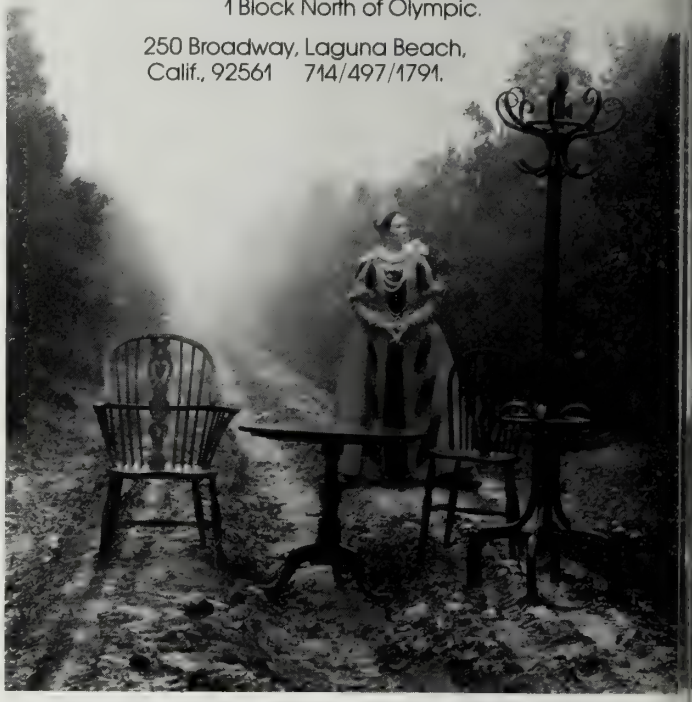
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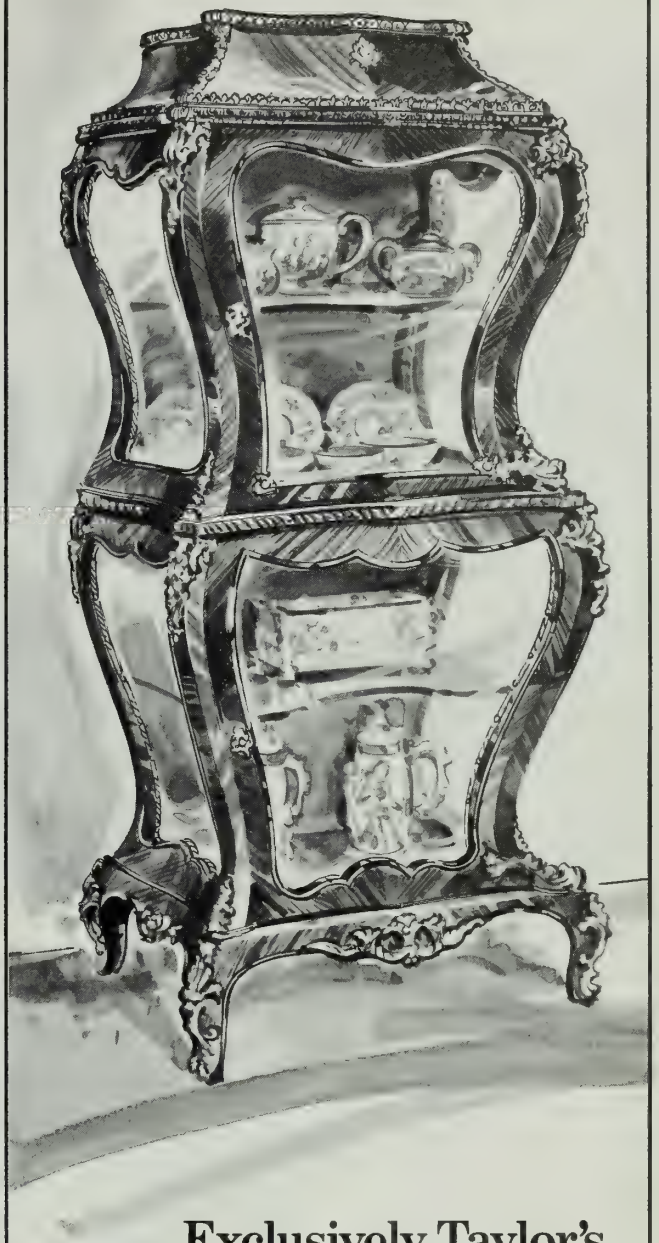
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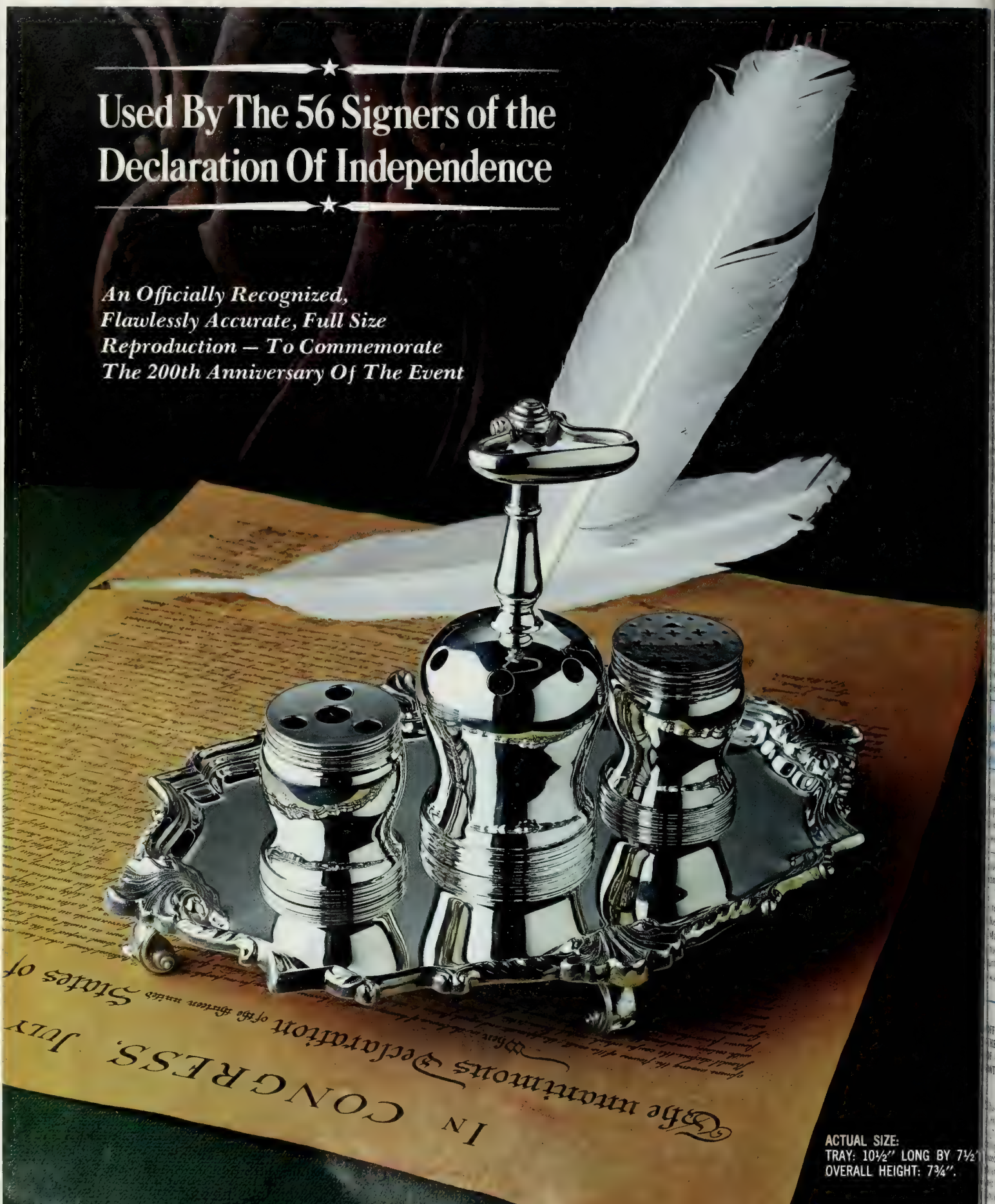
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56 names, signed with ink from this time-honored stand, inscribed on an unyielding declaration "for all mankind."

When 56 men dipped quill pens into this ink pot, they signed their names to the Declaration of Independence — thereby pledging "their lives, their fortunes, and their sacred honor" — to the cause of freedom.

Drafted by a five-man committee which included Benjamin Franklin and John Adams, the Declaration was actually written — masterfully, indeed — by Thomas Jefferson. His purpose, as he explained later, was to make the document "an expression of the American mind." And, in its calm strength and dignified simplicity, its basic appeals to reason and justice, it transcends time and space. As the signers themselves remarked: they knew they were acting not only for themselves but "for all mankind."

Today, the Inkstand used by the 56 Signers is the only remaining artifact from the Eighteenth Century — besides the Declaration of Independence itself — that was actually touched by so many of our founding fathers.

It became a cherished symbol even during the American Revolution and, along with the Liberty Bell, was spirited out of Philadelphia in September of 1777 to prevent its being confiscated by British occupation troops.

Upon its return to Philadelphia in 1778, the pens, ink, and blotting sand were used again and again in writing all the numerous drafts of our first Constitution, plus later drafts of the Articles of Confederation, including the final draft. It was also used again in 1787 in drafting and amending the final verision of the Constitution, and also for the actual solemn occasion of the final signing of that magnificent document.

An original creation by the 18th Century silversmith, Philip Syng . . . now flawlessly recreated by the 20th Century craftsmen, Reed and Barton.

Aside from its historical significance, the Inkstand is famous among professional antique appraisers as a most masterful example of 18th Century American silversmith art. It is the work of Philip Syng of Colonial Philadelphia — a name commanding instant respect among collectors, especially all those who appreciate fine antique silver.

To accurately duplicate Syng's beautiful creation, the Collectors Society engaged the Reed and Barton Corporation of Taunton, Massachusetts — one of the oldest and most honored names in American silver. Their artisans spent considerable time in Philadelphia working with the original as their pattern. Through the courtesy of the Curator of Independence Hall, they made detailed wax impressions and plaster-of-paris molds. From these, plus precise photos and measurements and drawings, they painstakingly created the first prototype reproduction.

How the "56 Signers" influenced the Collectors Society in setting limits on the number of Official Inkstands that will ever be issued.

Reed and Barton will be making a very special Limited Edition for the Society using heavy Gold Vermeil on Solid Sterling Silver — an Edition that will be restricted to not exceed 56 pieces, or just one for each Signer. In addition, they will be making a Limited Edition restricted to a total of 560 pieces in Solid Sterling Silver (representing 10 for each Signer). And there will be another Limited Edition in Silver Plate which will not exceed 5,600 pieces (100 for each Signer). Prices of the Limited Edition range from $375 to $2,000, as shown on the commissioning order form below.

There are also two fine Pewter finishes available in our Registered Edition — a satin finished Pewter at the modest price of $250 and a gleaming polished Pewter at $285.

For formal display, a separate museum display plinth (11" long and 8" wide by 15/16" thick) mounted with a plaque bearing the registration number is available in either Rosewood for $40 or Walnut for $25.

A portion of the proceeds from the sale of these reproduction Inkstands is pledged to a special fund to aid in the preservation of Independence Hall.

How the Independence Hall Inkstand will grace any room in your home, regardless of style of decor.

To view the Inkstand in all its understated grandeur in the Assembly Hall at Independence Hall is to cherish it. It is an extremely handsome piece of art for any age. Like the Declaration itself, it will be "at home" anywhere in America. It is wonderfully versatile (again symbolic of the time-tested Declaration) from a purely decorative standpoint — simple enough to harmonize with even the most modest decor of any home or office, yet elegant enough to enhance even the most grandly furnished setting.

When your Independence Hall Inkstand is made for you, it will be assigned, and engraved with, an individual serial number which will be recorded in the Master Registry of Ownership. This — together with your Certificate of Authenticity which carries the symbol of the American Revolution Bicentennial Administration (designating your purchase as an ARBA "Officially Recognized Commemorative") — will protect its collector value from ever being dimished by shoddy imitations and counterfeits.

Why your commissioning an authorized Inkstand is not only an investment in history, but may well prove a shrewd financial investment as well.

As so many far-seeing and now fortunate Americans have discovered, both silver and gold (whether in the form of ingots, coinage, or objects of art) have been protective bulwarks against inflation. Economists do not marvel at this; it is one ofthe world's oldest phenomena.

Precious metal art objects like the Inkstand particularly expand their value, because in addition to their intrinsic worth, made up of so many ounces of silver and gold, they offer the "add-on" value of aesthetic appreciation. Another facet of their value is the factor which makes precious metals valuable to begin with — relative scarcity. Only a limited supply of the precious metal versions of the Inkstand reproductions will ever come into being at all, and as the years pass, each reproduction in a Limited Edition should attain an ever-increasing rarity.

How to commission, without delay and possible disappointment, the crafting of your personal Independence Hall Inkstand . . . and begin enjoying this American treasure in your own home.

As you can readily understand, only a limited number of Americans will ever have the privilege of owning one of these authentic Official Independence Hall Inkstands. But the Society must receive your order and inscription before the silversmiths and engravers can complete the making of yours.

To commission your own serial numbered Inkstand, simply fill out and mail the commissioning order coupon below. Upon receipt of your order, with your deposit, you will be promptly informed of the ownership number assigned to you, along with the estimated date of delivery. And rest assured: as with every item offered by the Collectors Society, your Indepenrence Hall Inkstand will arrive with an unconditional guarantee.

Soon you will be enjoying, in your home or office, the three-dimensional treasure which symbolizes most fully the power of the Declaration of Independence — the very Inkstand that held the quills, the ink, and the blotting sand by which the Signers subscribed their names to immortality.

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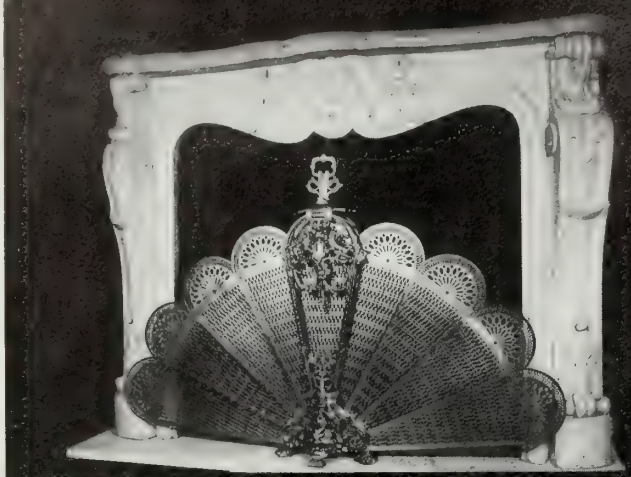
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LOS ANGELES NOTEBOOK

continued from page 214

Visitors stroll along Melrose Place after lunch at Le Restaurant. Indeed, recently on a spring afternoon, Gérald van der Kemp found a crystal ball at one shop—"Crystal is good luck," he announced. He had it wrapped and sent along to Versailles, of which he is the curator.

Situated in a small Spanish house, Le Restaurant offers one of the loveliest dining settings in America. It has a civilized wine list with many California choices, and probably the best *tarte tatin* in the state. Farther along Melrose Avenue is the flower-filled Le St. Germain, serving some of the finest French food in the West: the sweetbread pâté *is* special, and the red snapper Dugléré.

Also on Melrose Avenue awaits the candlelighted Chianti, one of the city's oldest restaurants and launched by the legendary Romeo Salta. The décor is old-world and mellow; the menu features specialties *alla Romana.* Jean Leon's La Scala, in Beverly Hills, is another leading Italian restaurant: the *vermicelli marinara* is exceptional, snow-white veal scallops are cooked with butter and wine and lemon, and there is always just-made ice cream with fresh raspberries or strawberries.

THE HOTEL BEL-AIR: "MY FAVORITE HOTEL IN THE WORLD," SAYS TRUMAN CAPOTE.

The Bistro is the see-and-be-seen restaurant. Good choices are the calf's brains *beurre noir,* and the fantastic chocolate soufflé. L'Ermitage is new, spacious, charmingly appointed, with a mirrored treillage room for private dinners. Lamb is excellent, as is the duckling, also the whitefish with the julienne vegetables prepared after the fashion of La Pyramide in Vienne.

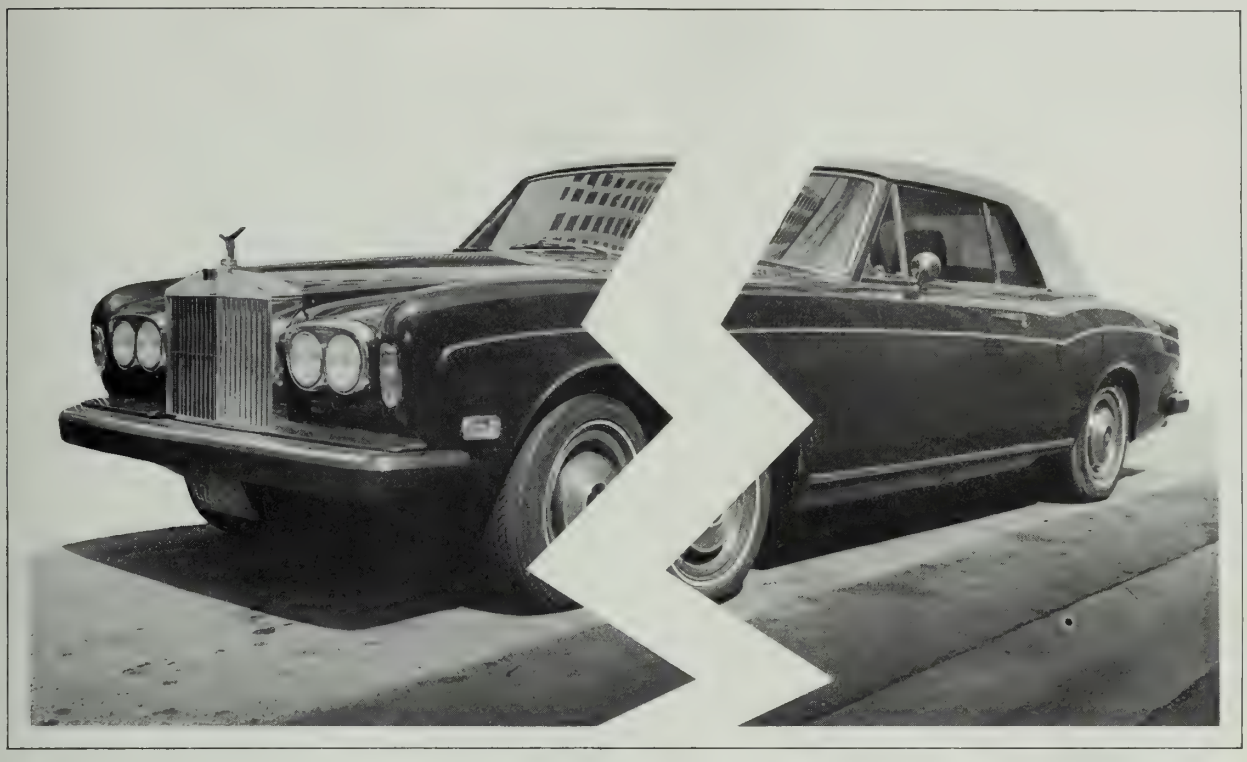
Art on the Coast

Art galleries appear all over the west side. Margo Leavin arranges impressive David Hockney, Claes Oldenberg and historic movie poster exhibitions; James Corcoran leans toward artists of the avant-garde; Nicholas Wilder is, in a sense, the West's *éminence grise*—not because he is older, but because he has sponsored contemporary art for a longer time.

Downtown, a huge new hotel will be ready next year. "It's pepping up thereabouts," says native Carolyn Rowan. Hotels that are favored at the moment are on the fashionable west side: The Bel-Air, with acres of blossoming gardens and tile-roofed bungalows ("My favorite hotel in the world," avers Truman Capote); the Beverly Hills Hotel, with its resort bounce and Polo Lounge ("A pink palace in paradise," noted one author). The Beverly Wilshire has a stunning new wing where millions were spent on furnishings.

"Los Angeles has more and more to offer," Marisa Berenson said recently at a local dinner party. "It's young, relaxed, comfortable. I can't wait to live here!" □

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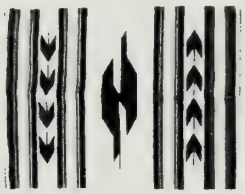
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Tapestry: Four Birds by Sibylle Hablik

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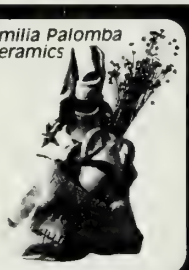


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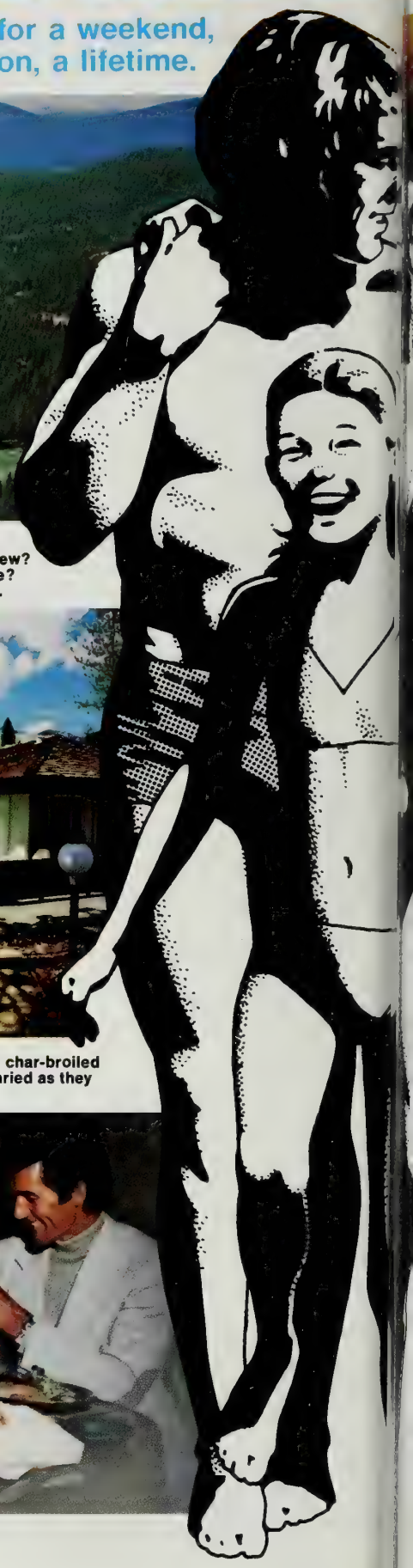
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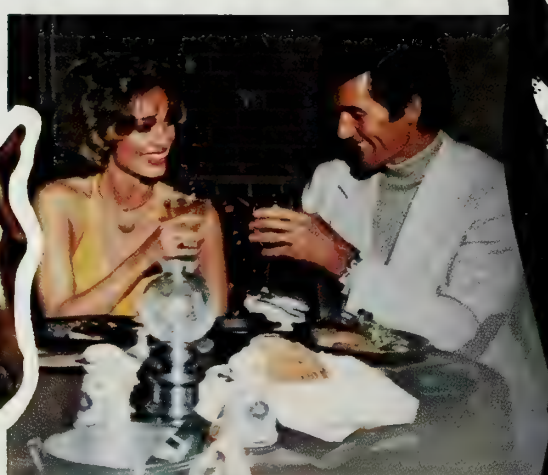
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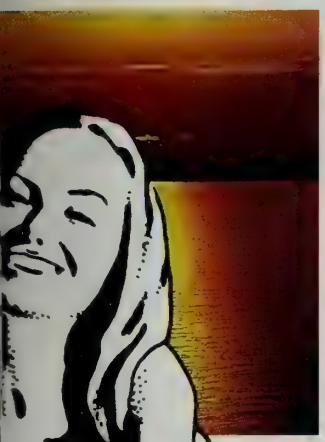
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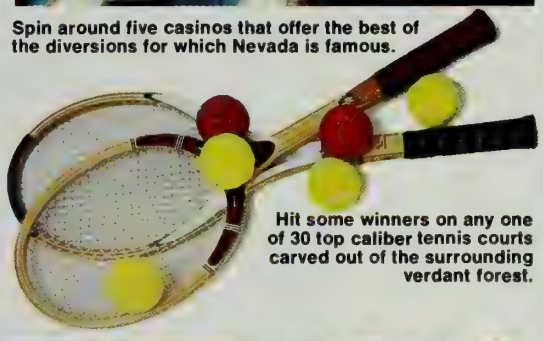


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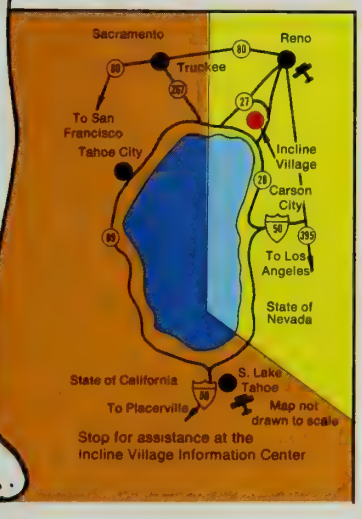
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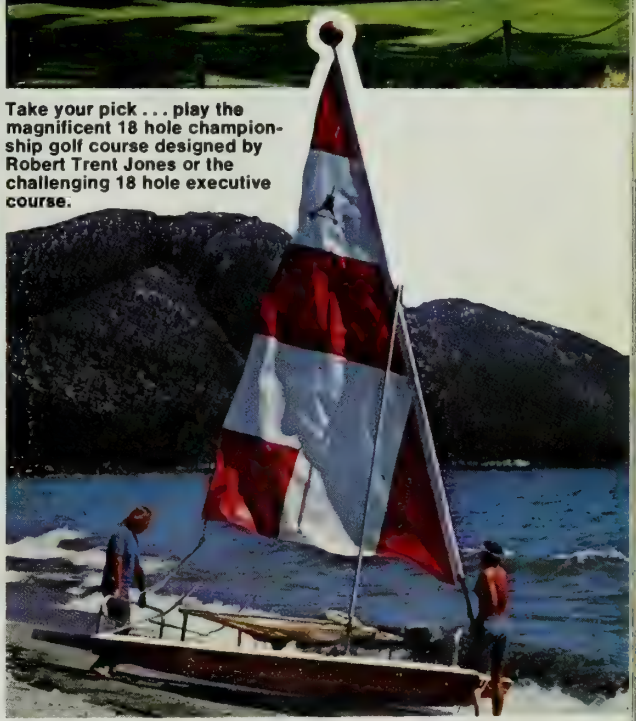
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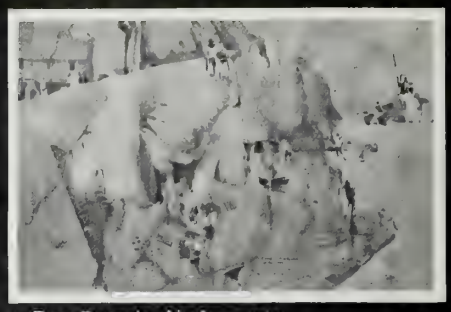
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Essays in Architectural Nostalgia

By Robert Bartlett Haas

Lost Chicago, *David Lowe, Houghton Mifflin Company, Boston, Massachusetts, 1975.*

Sentiment is coming back—not just nostalgia, often for what we have never even known—but real sentiment, the kind that can make David Lowe, a third generation Chicagoan, call his home town "a magical city," and write a book about "the splendor which has been lost."

It is a good book, lifted above its regional character by an intelligent plan of investigation and excellent, lively writing. It could well become a model for similar photographic essays of other American cities.

We follow the city from its Indian period to the visit of Marquette and Joliet, from the Louisiana Purchase of 1803, which made Fort Dearborn a necessity, to the War of 1812, when it had become an American city with serious architecture in a "primitive copy" of the Federal style. Soon Chicago was a boom town.

Early photographs show late Federal buildings merging into the forthright Greek Revival style, favored from the 1930s to the 1960s. From the 1950s onward we find the eclectic style of European revivals. Two examples are the Second Empire brownstone château of George M. Pullman with its grand and comfortable interior, which survived until 1922, and the Cyrus McCormick residence with its mansard roof and Marcott interiors, which survived until 1955. Many more of Chicago's "lost great houses" are illustrated and described: the Beaux Arts mansions and the Arts and Crafts work of George Maher.

A particularly interesting chapter deals with those forgotten buildings built as a result of Chicago's importance as a railroad center: the stations, Pullman's vast plant, and elegant private cars.

Churches, amusement park structures, hotels, open-air markets—predating the fire of 1871—are discussed and pictured. Early skyscrapers and the later ones that have been lost by removal are illustrated. The World's Columbian Exposition has its grand place, and it is contrasted with the 1933 buildings of the Century of Progress Exposition. Places of entertainment, theaters and department stores add to the nostalgia, and to our sense of outrage for their loss. Chicago without the Diana Court becomes entirely unthinkable.

David Lowe has been successful in his intentions, not only to show the splendor that has been lost, but also to prick our architectural consciences so that we may "preserve that splendor not yet departed." This is a book that carries a powerful moral: It is easier to lose architecture than to reclaim it. Let us not lose our heritage.

The Only Proper Style/Gothic Architecture in America, *Calder Loth and Julius Trousdale Sadler, Jr., New York Graphic Society, Boston, 1975.*

The romantic and religious Neo-Gothic architecture of the late-eighteenth- and nineteenth-centuries has its sources in the cathedrals and the Medieval public and private buildings of the Middle Ages. It is always a surprise to realize that some of the first buildings constructed in America were essentially survivals of Gothic-style European architecture. The brick townhouse of the New Amsterdam Dutch settlers with its crow-stepped gables is one example. St. Luke's Church in Isle of Wight County, Virginia is another. The style was already outmoded in Europe when it reached America in the memo-

BY MID-EIGHTEENTH CENTURY, THE "DIM MEDIEVAL PAST" WAS BEING REDISCOVERED IN EUROPE.

ries of our first settlers, but nevertheless we got our share before other styles, such as the Renaissance or Baroque, crowded it out completely.

By mid-eighteenth century, the "dim Medieval past" was being rediscovered in Europe as a romantic manifestation. A new attitude toward history led architectural buffs to take a dilettantish interest in old buildings. This led to the building of contemporary edifices in various styles, including the Gothic. Neo-Gothic experiments were frequently of such startling complexity that the style reasserted itself and soon passed from the hands of the dilettanti into the hands of the simple carpenter and a vernacular style of great charm spread rapidly.

In England architectural pattern books, appearing as early as the 1720s, emphasized the picturesque nature of the Gothic and led to such spectacles as Horace Walpole's *Strawberry Hill* and William Beckford's *Fonthill Abbey.* Gothic-style churches and minor residences paralleled the fad. It extended into literature as well.

In America from the mid-eighteenth century on, Gothic details from the pattern books are comfortably mixed with Georgian architecture. The entrance porch of *Gunston Hall* in Fairfax County Virginia (1755–58) or the overdoor lunette of *Montpelier,* Prince George's County, Maryland (1770–71) or New York's second Trinity Church show this developing trend.

"On this side of the Atlantic," the authors write, "the works of Britton, Rickman and others were available, and served to satisfy a gentleman's interest in Medieval building, but they had no immediate influence on actual structure. Americans remained architecturally conservative, and new fashions were slow to gain a foothold . . . the Gothic style was still looked upon as somewhat daring." Transition periods are always difficult.

continued on page 222

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continued from page 218

But the real boom in America begins in the nineteenth century and follows a period of interest in the Greek Revival style. Churches, residences, shops, banks and colleges—even penitentiaries—were realized in the new style. It was a style "read" as propaganda for Christian virtues and as being suitable for upright and God-fearing clients. Popularity was inevitable.

The Neo-Gothic style has its architectural heroes: The first were A. J. Davis and Ithiel Town, "the leading architectural firm for residential Gothic in this country." Their magnificent building for wealthy patrons was paralleled by quickly constructed buildings in wood—"Carpenter's Gothic," that brought the style in modest form to the less affluent consumer. It was frequently

NEO-GOTHIC LOST ITS MAD ROMANTICISM IN FAVOR OF ACADEMIC CORRECTNESS.

enriched with a profusion of sawn and carved details easily turned out by the new steam-powered scroll saw. A notable example is the "Wedding Cake House" of Kennebunk, Maine (1855). Richard Upjohn of Boston became the hero-designer of the mid-century Gothic church, and his third Trinity Church in New York set the pace continued by James Renwick, whose Grace Church in New York led to many later commissions. Andrew Jackson Dorning, a garden architect of the mid-century, did much to further the Neo-Gothic fever by designing suitably picturesque settings for such buildings—particularly country villas and rustic cottages.

No phase of life was untouched by Neo-Gothic attitudes: furniture design, fountains, cemeteries, water towers, textile design, greenhouses, vaudeville theaters. The style has persisted through the turn of the century into the early years of the twentieth century, but under the increasing expertise of Beaux Arts-trained architects, it lost its mad romanticism in favor of academic correctness. Examples of this are Richard Morris Hunt's *Belcourt* at Newport (1892), Goodhue and Ferguson's St. James Church, built in New York (1911–13).

Perhaps the most deadly use of Neo-Gothic may be found in the cluttered towers of New York and Chicago skyscrapers of the first quarter of the twentieth century. Loth and Sadler have concluded their excellent book with some examples of "Gothic for Today," in which they show that in recent buildings by Pietro Belluschi, Walter Netsch and Minoru Yamasaki, "the echo of the Gothic mood still gently vibrates."

This intelligently planned and well-researched book is a useful guide for those interested in the Neo-Gothic spirit and its manifestations in American architecture. Significantly, it deals with a nonclassical tradition in Western European art, and it deals with it elegantly in the relaxed, informal and informative style of today. □



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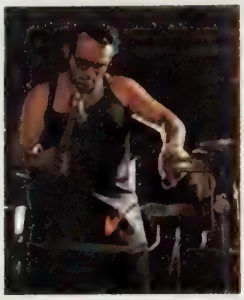
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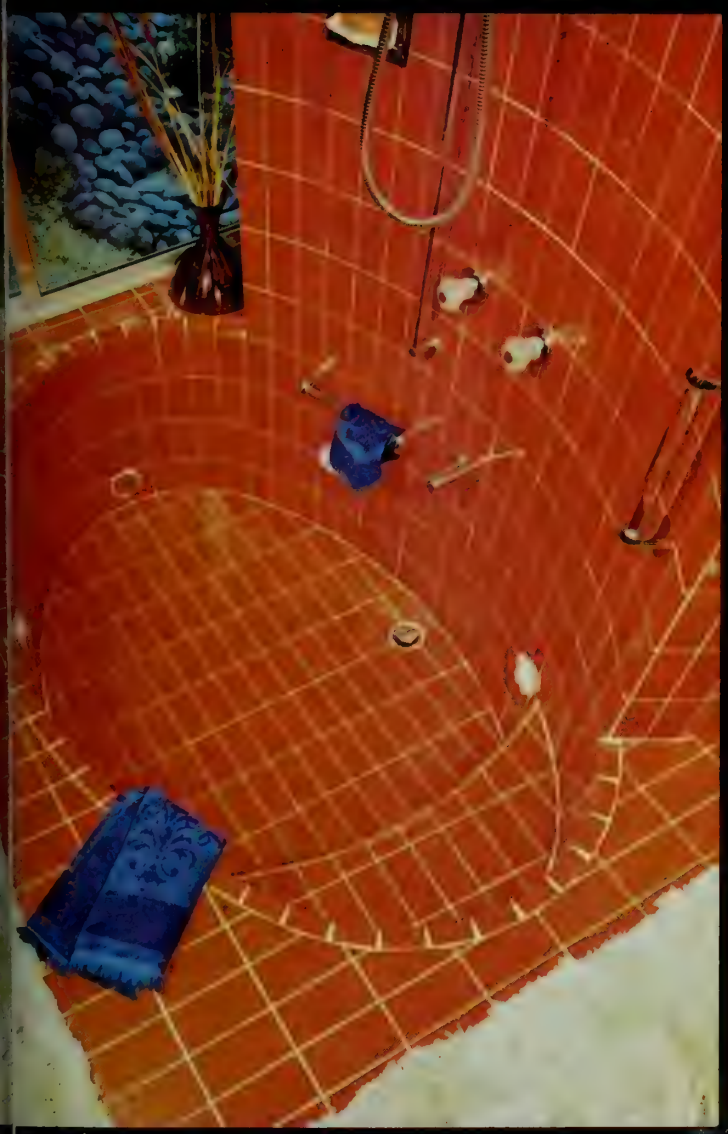
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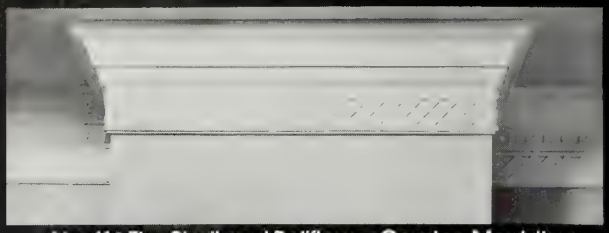
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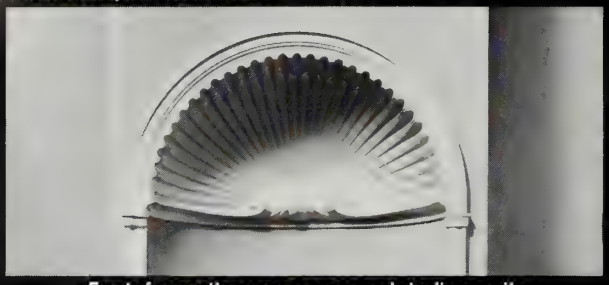
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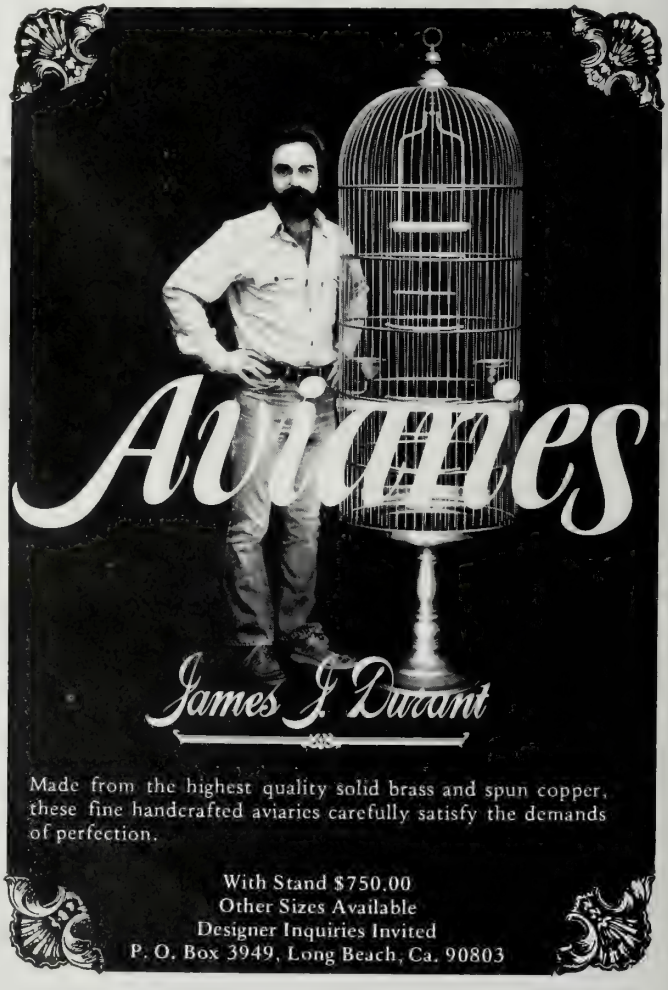
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Architectural Digest Visits:
DOLORES DEL RIO
at her estate La Escondida in Mexico

HISTORIC HOUSES

Vizcaya, an Italian Renaissance castle on the Florida coast.

DESIGN FEATURES

The Collectors: Leonard Stanley's small space burgeons with treasures. Stephen Chase's Palm Springs home. Contemporary sparseness/period pieces in Milwaukee. David Whitcomb creates in New York. Joseph D'Urso's turn-of-the-century artist's studio.

INTERNATIONAL INTERIORS

London: Designer Geoffrey Bennison. Italy: Federico Forquet's country house. Canada: A private railway coach.

SPECIAL FEATURES

Famed topiary gardens. Baroque Art. American Country Furniture. Art Déco Jewelry.

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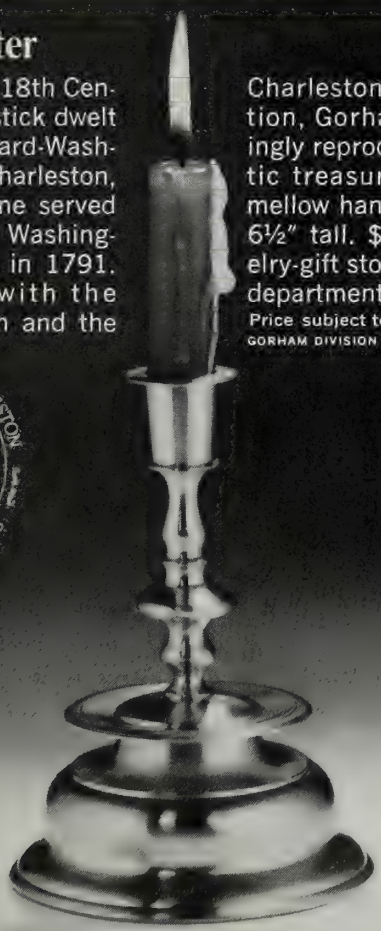
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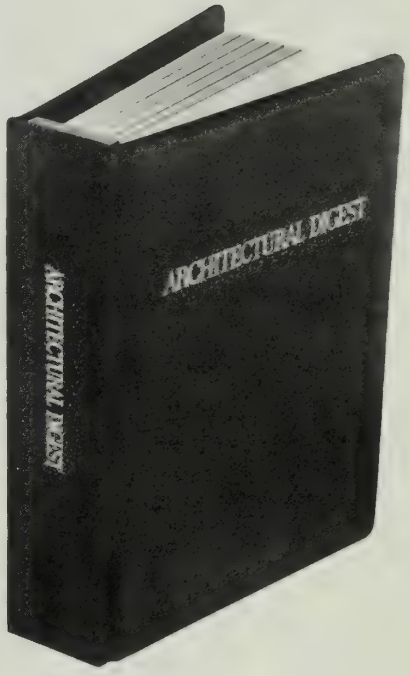
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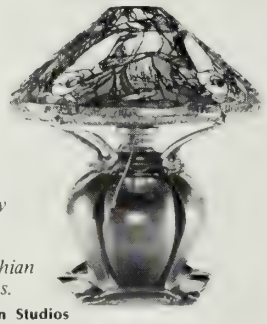


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Mr. Le Droff, in this age of central heating would you l consider the fireplace a necessity or would "luxury" be etter way of putting it?

Well, first we have to examine the past. To primitive man, of rse, fire was an absolute necessity both in terms of protection warmth. Much later, the fireplace inside a cabin or shelter was a vital necessity since it was the only source of heat for comfort ell as cooking. Fireplaces, by the way, are as much a part of French tradition as they are yours in America, dating back to r early colonial period. But imagine, for a moment, a family of y settlers gathered around a blazing fire...the father is, naps, relaxing with his pipe while mother tends the ever-present p pot and the children play near the warmth of the hearth. eady then, the fireplace was becoming a source of inner mth as well as physical comfort, and served as a focal point for home. Much the same is true even today, so while we may no ger rely on a fireplace to completely heat our home, it surely s provide a special kind of warmth. The kind that comes from exing in front of a flickering hearth with family and friends. ny opinion, therefore, it's surely a necessity because it improves quality of life...and to me, nothing is so important.

* Atrier (Master Chimney Mason) is a registered trademark of Richard Le Droff.

Q. The Le Droff name is well respected in Europe, but is there really any difference between your fireplace and others?

A. Well, I suppose I could hardly be objective about that. But when you really compare, yes indeed, there's all the difference in the world. For one thing, most of the mass-produced fireplaces make use of synthetic materials in their facades, while ours are nothing less than genuine. In fact, our tradition *forbids* the use of any synthetic materials whatsoever. The beams used in certain of our models are kiln-dried solid oak, the stone is genuine quarry



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tone, and all carving and engraving, while roughed out by machine for uniformity, is *hand* finished to produce a look no machine can duplicate. You see, I insist upon adherence to the time-honored methods of fireplace building. To do that, of course, we employ the finest of artisans. Our people are all, as we say in French, "Maître-Atriers," a close translation of which is "Master Chimney Masons." That means handcrafting and assembly and, as strange as it may seem in these hurried times, great amounts of care and pride. Of course, we are modern where it counts. For instance, all of our fireplaces are scientifically engineered to insure that smoke goes where it belongs, up the chimney. So, yes there *is* a difference. There has been for forty years now, and we have every intention of keeping it that way.

Q. What you're really saying, is that people should be very discerning when it comes to selecting a fireplace, correct?

A. Absolutely! After all, a fireplace is a significant investment. And more so than anything else, it tends to define the room in which it's located. In fact, it can even become the focal point of



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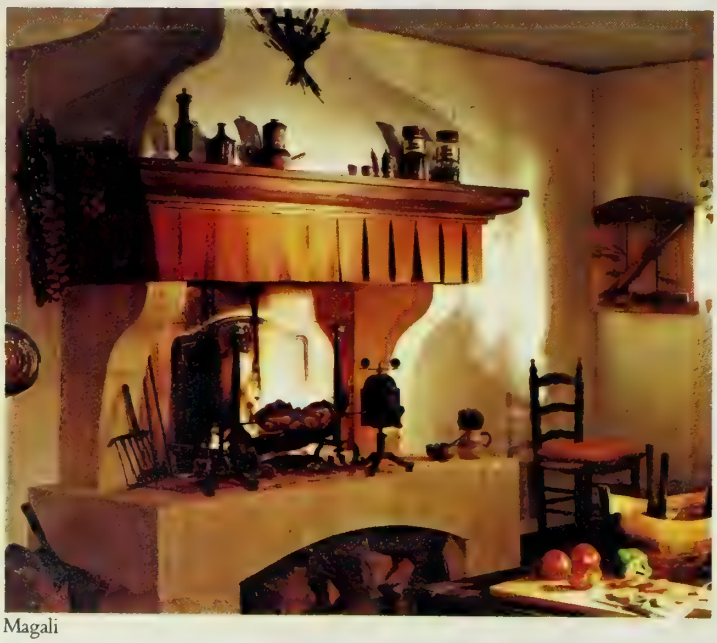
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A Master Mason hand composing a fire-brick tile assembly, to be incorporated into another distinctive Richard Le Droff fireplace.



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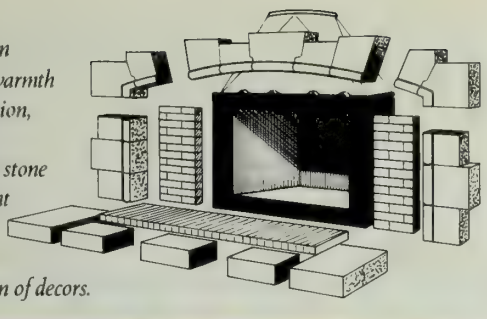
A Le Droff artisan skillfully rough-finishes a solid oak beam. Later it will be hand finished to achieve the desired rustic appearance.



As part of the Le Droff tradition, all the final carving and engraving operations are performed by hand to produce a look no machine can duplicate.



ven in the home with a eet metal fireplace you can ill retain the beauty and warmth a Richard Le Droff creation, ith one of our distinctive cades. Genuine brick and stone mbine to create a look that hances any room. And ere's a Le Droff facade to tch even the most modern of decors.



the entire home. That's why it's so very important to be, as you say, discerning. Actually, I advise against anyone merely ordering one of our fireplaces "off the shelf." The best results are obtained by visiting a fireplace showroom first, then consulting one of our local experts, who'll assist you in your selection. That way, you'll be assured of achieving just the look you want. But remember, *you're* the real designer, because any one of our extensive line of basic models can be modified to suit your own particular taste. That means there's hardly a chance that any other fireplace will be exactly like yours, making it a truly unique addition to your home.

Q. Alright, I've decided on a Richard Le Droff fireplace. Now, how is it delivered to my home and who installs it?

A. Well, I'm glad you decided on one of my fireplaces! It will be expertly built at our plant in France, with each piece fitted and coded with the order number, then preassembled. Think of it as a large puzzle, except that we know *exactly* where each piece will fit, to form a beautiful end result. After you and the Richard Le Droff master chimney mason in your area have composed *your*



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One of our talented designers applies the finishing touches to prototype of a decorative fireplace lintel.



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Orion II

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fireplace, he will proceed to erect the fireplace according to your exact specifications. You can place your total trust in our masons, because they've been selected on the basis of their unfaltering dedication to the craft. Further, they have had our proven construction techniques passed along to them unaltered to insure consistent quality. Yes, I *do* stand confidently behind their work as well as the work of my people in France.

I hope I've made your readers a bit better informed by responding to the questions we're most often asked and showing you in these pages a sampling of the Richard Le Droff fireplaces available.

But ultimately, the true beauty of a Richard Le Droff fireplace can best be experienced by seeing it for yourself. To glide your hand along a solid marble mantle; to feel the texture of faultless brick; to see with your own eyes the tasteful color and distinctive styling; this to fully appreciate the quality of a Richard Le Droff creation. So do plan to get acquainted with our product soon.

For additional information, call or write directly to our Master Chimney Mason listed below or better yet, visit his showroom.



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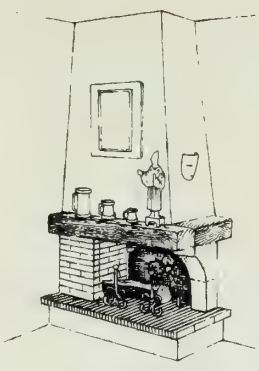
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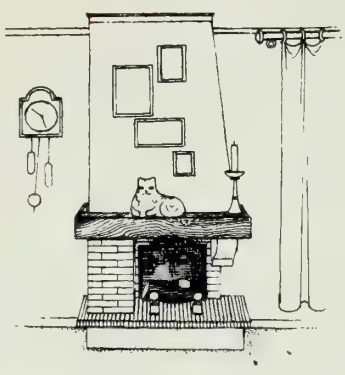


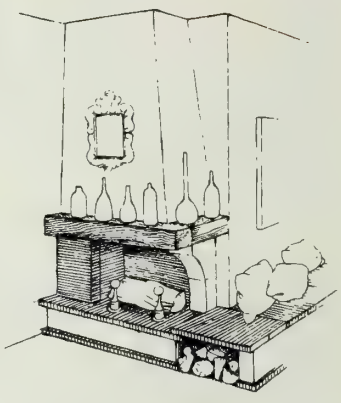
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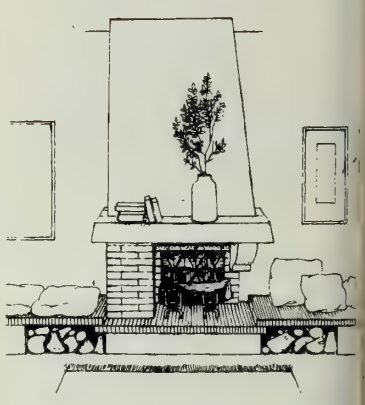


Auteuil









An almost infinite number of design possibilities can be achieved with any single Le Droff model. Shown here are four variations of the elegant Artois. Notice how different wall arrangements, together with varying mantle, brick and bench options, create a look compatible with your own decor and personal taste, makin for a truly unique addition to your home.

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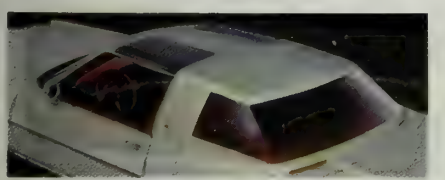
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Architectural Digest is published by John C. Brasfield Publishing Corp., Cleon T. Knapp, President; Colleen A. Knapp, Secretary-Treasurer; Vice Presidents: Paige Rense, W.W. Dotts, Philip Kaplan, A.E. Edmonds, Rosalie Bruno, Everett T. Alcan. Executive and editorial offices: 5900 Wilshire Blvd., Los Angeles, California 90036. Issued bimonthly in Jan., March, May, July, Sept. and Nov. Second-class postage paid at Los Angeles, California and additional mailing offices.
SUBSCRIPTION RATES for the United States, its possessions, Canada and Mexico: 6 issues, $17.25; 12 issues, $34.50; 18 issues, $51.75. Foreign countries: 6 issues, $19.25; 12 issues, $38.50; 18 issues, $57.75. Single issues available at better newsstands and book stores at $2.95. © John C. Brasfield Publishing Corp., 1976. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of ARCHITECTURAL DIGEST. Nov./Dec. 1976. Vol. 33, No. 3. Direct subscription correspondence including changes of address, to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80302; nonsubscription correspondence to 5900 Wilshire Blvd., Los Angeles, California 90036.



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Leonard Stanley's Los Angeles home.
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Photographed by Russell MacMasters.

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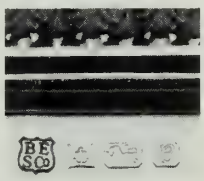
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LETTERS FROM READERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, California 90036.

The article on Marie Antoinette's bedroom (*Architectural Digest* November/December 1975) by our friend Valentine Lawford was exceptional; and the photographer you used was the best we have seen. My husband, Gérald, thinks that your publication is without a doubt the most outstanding of its kind that he knows of at the present time. Again, many thanks.

Florence Van Der Kemp
Versailles, France

Thank you for the pleasure I get from each issue of *Architectural Digest.* The funny thing is that I didn't even know I had an "interest" in decorating until I started reading the magazine. My wife would be shocked, I'm sure, to hear me make such a startling admission.

Robin M. Matell, Vice President
National Airlines
Miami, Florida

I came upon *Architectural Digest* "late in life," so to speak, and in comparison, all my previous reading seems lightweight in value. Your choice of homes, the photography and presentation are, as they say in Italy, *entusiasmati.*

Judy D. Baggott
Milano, Italy

I have considered dropping your magazine because the truly lovely homes featured are few and far between. Mostly featured are homes that are decorator disasters and in the worst taste. One can hardly relate to them.

Mrs. Garry C. Rees
Fairfield, California

I think your autograph article, "Reading into the Past" (*Architectural Digest,* July/August 1976), was very handsomely set forth. You are to be congratulated. Perhaps some of your readers will find out what an exciting adventure the study of autographs can really be.

Doris Harris
Los Angeles, California

I've greatly admired Jay Spectre's work ever since his own home was featured in *Architectural Digest* (March/April 1975), as it struck me as the most enlightened and workable environment I'd ever seen. It seems to me that anyone who can conceive and carry out such dignified functionality with a view to an understated elegance must have an artistic presence of the highest order. It is reassuring to see someone work effectively with leather and stainless steel, and not throw in an Oriental rug.

Carolyn Shenda
Seattle, Washington

I am moved to comment on a fairly recent addition to your editorial format: namely, "Letters From Readers." Your readers' support or rejection of particular interiors serve to confirm the immutable fact: tastes are not universal; yet I am struck by the number who seem to forget this. Threats to cancel subscriptions, entreaties to return to your former excellence, leave me dumbfounded. Do not most people realize that not every interior designer is expected to appeal to every individual? Your fair and sound presentation of designs from the Rococo to the modern are a challenge to everyone's taste: Why does this please me, and not that? Do my own conceptions need broadening? Such are the wise reader's reactions. Frankly, I am beginning to find the opinions of some readers as intriguing as the inside pages.

Peter B. LaPorte
Kuala Lumpur, Malaysia

Most of the time I enjoy reading the regular column in your magazine by T.H. Robsjohn-Gibbings. However, I do have to say that the piece called "Victoria Victorious," in May/June 1976 *Architectural Digest* is an example of truly eccentric, and even offensive, writing. To dismiss Le Corbusier and the Bauhaus—indeed all of modern art and architecture—as "sexless abstractions" is peculiar, to say the least. Nor do I think that madams, sexpots and Victoria and Albert are "screamingly funny."

Lawrence O'Malley
Winnipeg, Manitoba, Canada

It is always a joy to visit the pages of *Architectural Digest,* and especially so with the May/June 1976 issue with the estate of a dear friend, Lambros Eutaxias, where I have been a guest on many occasions. Mr. Robsjohn-Gibbings has captured beautifully the essence of this fine gentleman and his "Second Garden of the Hesperides."

Luciano Tempo
Carmel, California

Your July/August issue and article on architect Marco Aldaco's work was magnificent. Señor Aldaco has captured the beauty and the spirit of the land, without pomposity, and with a spirit and personality that is the very life of his designs. I certainly hope you will feature much more of his work.

Marilyn A. Gooding
West Covina, California

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PEOPLE ARE THE ISSUE

When asked about their methods, a number of interior designers are in the habit of using a stock response: "I always do interiors that reflect the people who come to me for advice." Fine. But, in actual practice, is that true? Some designers concentrate on their own individual styles and tend to ignore their clients. But interiors are for people—not merely abstract statements of design. Concurrently, the people must give the designer something to reflect. An honest appraisal of their needs, desires and interests. A mirror without an image to reflect is merely glass.



Paige Rense

Editor-in-Chief

Modern Sensibility in a Period Setting
By Peter Carlsen

When we visited interior designer David Whitcomb at the home of Paul and Olga Roebling, he had just completed his own country house in upstate New York. With so many designers who specialize in urban apartments retreating to country headquarters, we wonder if there might not be an impact on future interiors? Perhaps the reaction has already begun, and all the recent talk about the return to simplicity and harmonious, organic design is rooted in personal experience. *See page 64.*



Dan Eifert

Whitcomb

Longboat Key
By Agnes Ash

A home on a tropical island in Florida and a townhouse on Beekman Place represent the best of both worlds to interior designer Robert Neal. In Florida he seeks seclusion, although not isolation, since he entertains guests from all over the world. Mr. Neal credits designers Ward Bennett and Ben Baldwin as the major influences in his simple approach to interiors. Now that we have seen his work in the tropics, we are curious to see what he will do with a townhouse in the world's busiest city. *See page 70.*



Neal

The Collectors: Leonard Stanley
By Sam Burchell

Leonard Stanley accurately describes the architecture of his house as "barnlike." The house is small, 2,400 square feet, including a downstairs guest apartment, which we did not show only because we ran out of pages. And Mr. Stanley's extraordinary eye for objects made editing difficult enough. Mr. Stanley was awarded the Elsie de Wolfe Traveling Scholarship in 1958. Later he joined the interior design staff of architects Welton Becket and Associates. He also assisted designer Tony Duquette before opening his own business. *See page 76.*



John Engstead

Stanley

For the Young Connoisseur
By Denise Rochford

We first met Michigan-based designer Mildred Friedman in New York. She had read our short editorial here about seeking interior designs from all over the country, and brought pictures with her of the residence she had just completed for clients in Milwaukee. Although our schedule allowed very little time to learn more about Mrs. Friedman and her work, we were pleased to note that it has been photographed by B.R. Korab of Troy, Michigan. Landscape architect Tom Leid lives in Sussex, Wisconsin and architect Fred Schweitzer lives in Phoenix, Arizona—that covers a lot of territory with one interior. *See page 86.*



Friedman

Oasis
by Suzanne Morrow

Interior designer Stephen Chase has been a frequent contributor to *Architectural Digest*. His work in the past has been described as "deliberately decorative," and he admits that his Beverly Hills apartment is "cluttered with memorabilia." The feature in this issue, about his Palm Springs home, however, reveals careful deliberation without self-conscious clutter. Instead of selecting items of great value, each piece was chosen especially because of its particular interest and beauty. Mr. Chase acknowledges that his ideas are constantly changing, and remarks of his desert home, "I could redo it today and improve it." *See page 98.*



Chase

Traveling by Rail
By Tibby Leiby

In the past several years we've been happy to show a number of residences by Canadian interior designers, and we hope the rate will accelerate. This Toronto-based 1920s Pullman car should put us miles ahead. It is certainly one of the most unusual assignments ever presented to an interior designer—Budd Sugarman or anyone else. We have shown jets and yachts, but never a railway car. We wish railway buff and social commentator Lucius Beebe were still alive to see this one. *See page 106.*



Sugarman

continued on page 16



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continued from page 12

Although Robert Uglesich's work has ranged from a villa abroad, to yachts, to corporate jets, what he wanted for his own home was a feeling of a country greenhouse. He made that feeling especially evident with his use of treillage in the dining room. Then he expanded the small space with mirrors. Mr. Uglesich took the direct approach in his kitchen by moving walls. In this way, "I was able to add a comfortable sitting area as part of the kitchen." A good cook, he can now enjoy talking with his friends while he prepares one of his favorite dinners—by design. *See page 110.*

At Home above Sunset Boulevard
By Suzanne Morrow



Uglesich

This has been a year of special honors for Dolores Del Rio, celebrating fifty years as an actress. There have been receptions, endless interviews and retrospective exhibitions of her films. Add these activities to her normally full schedule as an actress and as guiding spirit of a special day school for children of working Mexican actors, and it seems amazing that she could find the time or energy to assist in the photographing of her home. Approaching midnight, she returned from a particularly long work session at the *Estancia Infantil.* Without removing her chic gray wool cape, the indefatigable Miss Del Rio began arranging flowers, rearranging objects on a table, adjusting lamps and chairs. Contributing Editor Allen Carter was frankly dazzled by her vitality, and all of us at *Architectural Digest* are grateful for her perfectionist's interest in the feature. *See page 120.*

Architectural Digest Visits: Dolores Del Rio
By Allen Carter



Max Clemente

Del Rio

San Francisco-based Anthony Hail's versatility is demonstrated with this two-room apartment for a young bachelor. Actually there are three rooms, but one is a minimal kitchen. Mr. Hail, recognized for his knowledgeable hand with antiques, turns his talent to the present-day problems of limited space, offering a fresh look that is at once contemporary and timeless. Hardly the grand antique-filled home on which he built his considerable reputation. Is this a portent of things to come? *See page 128.*

San Francisco Statement
By Ruth Miller



Hail

Bachelor Flat in Knightsbridge
By Elizabeth Dickson



Residence by Bennison

Geoffrey Bennison told us the interesting thing to him about the London flat in this issue was a confrontation with two costly items that his client wanted to keep. The first was a large expanse of mirror "in the wrong place." Mr. Bennison solved this problem by placing a large architectural cupboard in front of the mirror. His solution for the second problem, a wall-to-wall geometric carpet, was to pick up some colors in the furnishing and reintroduce stripes, which he feels have been "neglected for some time." As you will see, he also placed rugs on the carpet for further camouflage. To summarize, his solution was simply illusion. *See page 140.*

Patterned for Seattle
By Harry Martin



Overholt

Harry Martin, our contributing editor in Seattle, brought the work of interior designer William Overholt to our attention recently. We are happy to show his ideas for the first time in *Architectural Digest.* This is one of the results of our determination to find designers throughout the country—we refuse to believe that excellence is determined by geography. Mr. Martin also wrote the text for this story and arranged for Seattle photographer Dick Busher to shoot it for us. We hope this is only the first of many residences we will show from the state of Washington. *See page 150.*

Rathbeale Hall
By Elizabeth Dickson



Derry Moore

Mlinaric

Georgian Prince Azamat Guirey is a descendant of Genghis Khan and shares his ancestor's wanderlust. Prince and Princess Guirey have established residences throughout the world, including *Rathbeale Hall,* featured in this issue. This eighteenth-century Irish country house, located near Dublin, was completely renovated under the direction of interior designer David Mlinaric. Mr. Mlinaric's skill was last seen in the September/October 1975 *Architectural Digest* and although antiques are plentiful he manages to keep his projects from looking like museums. Rathbeale Hall testifies to this. It is alive with Tartar-Georgian and British-Georgian appeal. *See page 156.*

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continued from page 16

Fashion Designer's Flexible Milieu
By Alex Davis

Fashion designer Suzi Brewster was formerly a top New York photographer's model. Now a grandmother (her son photographed this feature), she is still a beauty and a dedicated individualist. Eugenia Sheppard wrote about her in a column, "She is the last of the great fashion models and living proof that top models never die, but just go on looking spectacular." Suzi Brewster must be one of the few people to keep bowls of semiprecious stones placed about the room as if they were gumdrops. *See page 162.*



Brewster

Central Park Vista
By Rosemary Kent

The 6500-square-foot Central Park apartment belonging to Mr. and Mrs. Leonard Kahn posed an interesting challenge to interior designer Hariet Eckstein—how to create a warm, livable setting that contrasts the luxury of the eighteenth century with the dynamism of New York penthouse living. By selecting furnishings for their quality and authenticity, and using a wide range of colors, she streamlined and enlivened the space without sacrificing subtlety. *See page 164.*



Eckstein

Study in Black and White
By Peter Carlsen

One current American interior designer who may be truly called avant-garde is Joseph D'Urso. His work has become increasingly sophisticated and refined in the last five years, and his use of contemporary materials points the way to a radically different direction in design. This is Mr. D'Urso's third appearance in the pages of *Architectural Digest,* and we hope to be showing more of his innovative work in the future. *See page 174.*



Richard Champion

D'Urso

Federico Forquet in Tuscany
By Adrian Cook

Although we have mutual friends and colleagues, and had known the work of Italian textile designer Federico Forquet for some time, we met him for the first time at the *Architectural Digest* fifty-fifth anniversary party in New York. We are pleased that the meeting resulted in the present feature about his home in Tuscany. Signor Forquet told us that his design objective was "to respect, as much as possible, the original character of the place," adding that he did not want to create "anything false." *See page 180.* □



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Drawing by Mary Petty

GUEST SPEAKER

Camp Followers
By T. H. Robsjohn-Gibbings

IS PICASSO CAMP? Heavens to Betsy, what a question! Is the emperor naked? It's sacrilege, that's what it is.

Well, I was just thinking aloud, that's all. And what, pray, is your definition of *camp*? Camp is amusing entertainment, a travesty, a burlesque, a caricature.

But what put the idea into your head that Picasso, of all people, exemplifies any of these topsy-turvy romps?

A New York art critic. The critic wrote that the nineteenth-century artist William-Adolphe Bouguereau was camp, a travesty of old masters such as Raphael.

Picasso and the Old Masters

Then it occurred to me that Picasso, using distortions borrowed from African fetishes, made a similar camp of old masters—particularly the popular mid-nineteenth-century French Salon painters.

Picasso takes an old master—a harem picture by Delacroix, for instance—and by applying the traditional distortions of African art, makes a grinning travesty, a burlesque—malicious camp of Delacroix. Haven't you noticed Picasso's usual subject matter is invariably that of Victorian old masters? Especially those with sentimental themes—children on the seashore, a young girl arranging a bouquet, a girl reflected in a mirror, a vase of flowers. Then by distortion—which, God knows, he didn't invent—he concocts a primitive travesty that suggests, if anything, Beetle Bailey mangled by Sarge, or Little Nell, Pollyanna and Jeanie with the Light Brown Hair put through a meat grinder.

Wait a minute. We laugh our heads off at campy caricatures. Why don't we roll on the floor at Picasso?

Because, Dear Heart, though Picasso is camp, it is grim, contrived, unoriginal camp—a brutal beating up of old masters—rather than true camp, which would make smiling, even uproarious fun of them. Apart from some pseudo-Arcadian jinks with fauns and Edwardian neo-mythology, Picasso is camp turned vengeful, destructive, cruel, with the paintbrush as a bludgeon.

Paleolithic Camp

But if Picasso is camp, what about the other founding fathers of modern art? What about Braque, Miró, Klee and Modigliani for instance? Are *they* camp?

Of course they are. Like Picasso they looted the ethnological museums for primitive art techniques and applied their findings to old-master subject matter. Braque, using primitive cubistic abstractions, made a solemn travesty of old-master still life paintings. Miró contrived a camped-up version of old-master paleolithic rock art, and so did Klee. Modigliani made a travesty of

continued on page 26


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conventional portraiture by imitating Cycladic sculpture. Come to think about it, there must have been a moment early in the century when the only visitors you saw peering around and visually looting otherwise deserted ethnological museums were the young artists now canonized as "modern" pioneers.

Frankly, you have me in a tailspin. Do you know what you are saying? You're saying modern art is a pseudoethnological camp. Well, stop and think. Isn't it?

Why didn't art critics and historians explain that so much of modern art is camp? Is camp such a shameful secret?

Of course it isn't. The gaiety called *camp* and the word *camp* have existed at least since the time of Charles II when promiscuous boys and girls made nocturnal forays

WHY DIDN'T ART CRITICS AND HISTORIANS EXPLAIN THAT MODERN ART IS CAMP?

to the militia stationed outside London, and called their revels "a camp" or "camping." Eighteenth-century art is alive with camp. The drawings of Cruikshank, Hogarth, Rowlandson and E. F. Burney are all treasured as examples of uproarious camp. We laugh like mad at them as wonderful, witty, original social commentary.

So why don't we see modern art as just another variety of camp? Why do we take it so seriously, if fine caricatures are witty and entertaining?

I wonder about that, myself. I think it is because the modern art establishments are not only devoid of humor, they are trapped in the discredited social climate of the 1920s that believed the bourgeoisie, faced with the supposed incomprehensibility of modern art, would be humbled aesthetically or damned as philistines. Turning a blind eye on its ethnological origins, modern art promoted itself as a new Athena springing from the head of Zeus. Modern art was the supposedly glittering unique phoenix rising from the bonfire of all traditional art—particularly the academic art of the Victorian bourgeoisie—and who ever heard of a comic phoenix?

The Demise of a Myth

Today that myth has expired. Now it is the phoenix that is sizzling, while the ashes are rising and taking the form of the muse of art, telling us with smiling mien that the artifacts of early man in ethnological museums were not intended as an aesthetic supermarket for making caricatures of old masters and debasing primitive art into a false, pretentious camp—camp made sanctimonious.

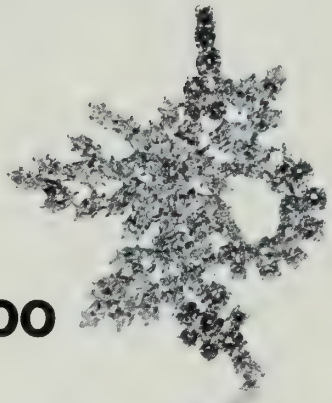
So now, one last question. What about the Picasso I own? Is it insured? You bet. Put a notice on your front door saying it is unlocked, and hope for the best. □

Well known for his contribution to design, T. H. Robsjohn-Gibbings is also famous for his witty and provocative books. He divides his time now between Athens and a Greek island, designing and/or writing.

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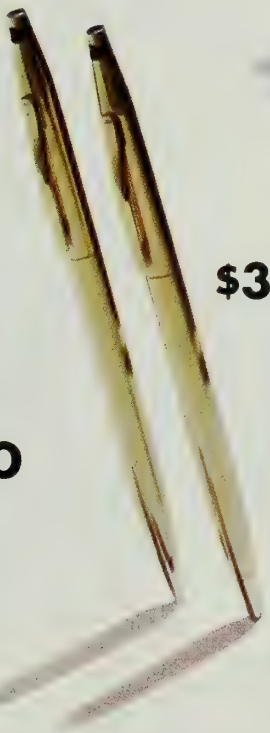




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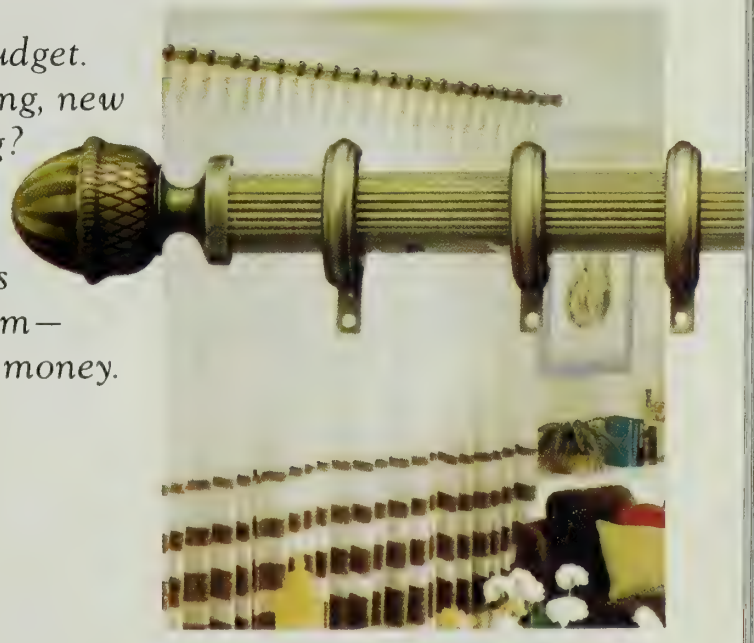


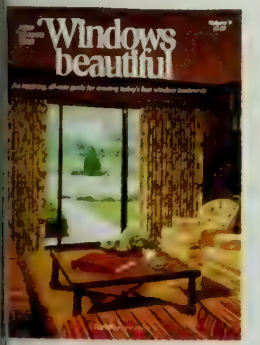
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Provincial Museums

THE WORD *provincial* too often has an unnecessary and pejorative meaning. In this day when regional differences are diminishing, it should be a compliment, not a put-down, and I use it as such. We can do with all the variety we can save, and we can also do with the excellence of smallness as a reminder of human scale.

I say this by way of introducing two "provincial" museums and the extraordinary delights that they, and others equally remote from our so-called cultural capitals, have to offer. Both of them happen to be in the northeast corner of the country, and they are mentioned less because they are likely to fall into your path, than because there are almost surely museums near you, wherever you are, that can afford you similar pleasures. One is the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, a neighbor, but not a part, of Williams College. The other is very nearly at the top of Vermont in the town of St. Johnsbury.

Mr. Clark's Museum

The Clark Museum, as it is generally called, is essentially a one-man show, as the St. Johnsbury Athenaeum is also—one man's taste, that is, not one man's work. Mr. Clark, an army engineer by training, and a horse fancier, had a very personal eye and an unfashionable taste for his time. His collecting years were from 1912 to his death, in 1956, and he thought his art collection was nobody's business but his own and his wife's. When he opened his museum to assure the collection a permanent home, he provided no budget for publicity, and the building itself seemed almost to defy entrance. It was a marble structure that might have been a mausoleum, the home of a secret society or a bastion of private banking.

Riches in Small Compass

The structure matters secondarily; its contents, which can only be hinted at, matter remarkably—thirty Renoirs, for example, some of the first quality. Have you ever had your eyes knocked out by a painting of six onions and a garlic bud? There are eleven Corots, small eighteenth-century drawing room pictures, including a Fragonard, little figure paintings by Millet of astonishing magnitude. There are Degas bronzes of horses, a great but tiny Degas self-portrait, and a small, magical Daumier. Most of these paintings are not as big as a sheet of typing paper. There are also Renaissance paintings—a Piero della Francesca, one of the three or four on this continent, a very bloody panel by Signorelli, a Mantegna, a Crivelli, two Goya portraits, one of them of first quality, excellent Winslow Homers, Sargents, and so on by the dozens.

continued on page 34



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continued from page 30

Clark's taste was nothing if not catholic, though he obviously had no use for his contemporaries. In one small gallery are three sturdy Gérômes, a much-sneered-at salon painter when Clark bought them, and two Bouguereaus that would gladden the heart of any barfly—big, lusty nudes with glowing flesh and generous attributes. I have not even mentioned the collection of English silver or the prints and drawings.

The St. Johnsbury Athenaeum gallery is an entirely different matter in scale and quality and interest. The Athenaeum is primarily a library, but on the back of it there is a gallery—one large, skylighted room. It is the only authentic 1870s American art gallery I know of anywhere in the country, and its charms are undeniable.

THE SMALL MUSEUM INVITES, NAY SEDUCES, THE EYE TO CONCENTRATE.

The room is dominated by a vast landscape, *Domes of the Yosemite,* by Albert Bierstadt, the so-called Hudson River School painter who rarely painted the Hudson but who loved vast expanses. The Brooklyn Museum acquired one last summer about the same size and is said to have paid $200,000 plus for it. With it are works by Cropsey, Asher Brown Durand, Worthington Whittredge and other splendid practitioners, including a few sculptures of undeniable nineteenth-century sentimental nobility. Nothing has changed since Governor Horace Fairbanks of Vermont presented it to his hometown.

Provincial Virtues

These two very different museums have an enchantment in common with each other and with many small provincial museums. The small museum invites, nay seduces, the eye to concentrate on the intimate object. The sculpture or painting or drawing that is so often overwhelmed not only by size but by numbers in major museums, though it may not be an important masterpiece, can speak quietly but authoritatively for itself.

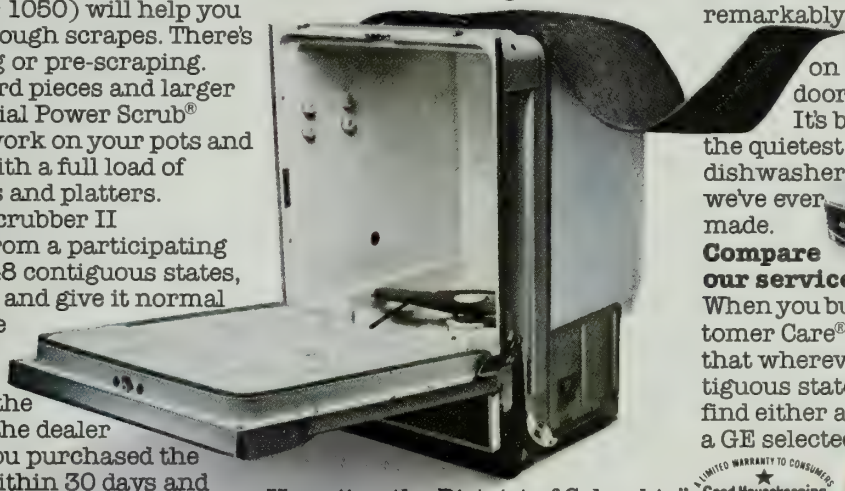
Peripheral vision plays tricks in museums. A picture or sculpture half seen out of the corner of the eye often refuses to be spurned. In the small museum it is never more than a few strides away, not galleries and marble halls and staircases and mobs of schoolchildren away. The pressure is off the visitor. The banquet may be rich, as it is at the Clark, but it is not endless. Though there may never be enough time to digest all the charms of more than a few especially delectable morsels, there is sufficient time to fall in love with them.

And certainly who would deny the pleasant delights of love in the provinces? □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's.*

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INTERNATIONAL ART MARKET

Why Not Buy Prints?

By Howard L. Katzander

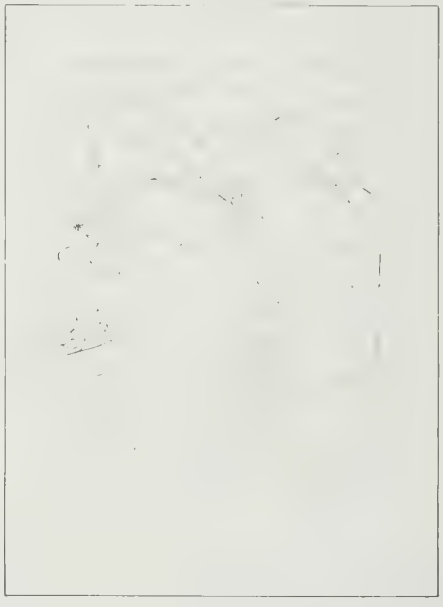
PABLO PICASSO'S FIRST ETCHING, *Le Repas Frugal,* is one of the greatest prints in the history of printmaking. It is also one of the most valued. It has sold at auction in contemporary times for as little as $20,700 (1964, Klipstein & Kornfeld, Berne, Switzerland) and as high as $187,162 (1973, Kornfeld, Berne), including the gallery's 15 percent buyer's premium. Both impressions were from the original edition of thirty prints taken from the plate in Paris in 1904, before the plate was bought by Ambroise Vollard and faced with steel to extend its life.

There are four impressions from the first edition in museums in the United States—two in the Chicago Art Institute, including the famous blue print; one in the Boston Museum, inscribed by Picasso to a Mlle. Gatti; and one in the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Two others have passed through the hands of American dealers in recent years. The Reiss-Cohen Gallery of New York sold an example inscribed to the poet Guillaume Apollinaire the day before Picasso's death. It went to a Japanese collector. H. P. Kraus, the New York dealer in prints, sold an example dedicated to Enrico Casanovas, a Barcelona sculptor, to a German collector in 1974.

In recent weeks two New York dealers have acquired examples at sales in Europe, bringing the total in the United States to six and the known total to eight of the thirty prints in the first edition. The Schickman Gallery of New York paid $107,690 at Christie's in London, including a 10 percent premium, for an impression dedicated to Sebastian Junyent, a Spanish painter. David Tunick, another New York dealer, a few weeks earlier bought an example trimmed to the plate mark in a sale at Klipstein & Kornfeld in Berne for $57,500, including the 15 percent buyer's premium charged by Kornfeld. All sorts of factors enter into those price differentials between the prints in the two recent sales and the high point of the Berne sale in 1973.



Two versions of this print were taken from the same plate. One was in an edition of 30 printed in 1904 under the supervision of Picasso, and was inscribed with a dedication to Sebastian Junyent, a Spanish painter who had done a portrait of Picasso. The other was issued in Paris in 1913 after the plate had been steel-faced. It was printed in an edition of 250 on paper with the Van Gelder watermark. One sold at Christie's auction gallery in London for $107,690, the other print sold at Sotheby Parke Bernet in New York for $12,000.



A Picasso etching, 1930, from Les Métamorphoses d'Ovide, *one of two artist's proofs after the plate was steel-faced. In good condition, it sold for $600 at Sotheby Parke Bernet in New York.*

Vollard published two additional editions of *Le Repas Frugal* after the plate was steel faced. One was printed in an edition of twenty-seven or twenty-nine on Japan paper. It was Print No. 1 in a portfolio of fourteen Picasso etchings called *Les Saltimbanques.* The second edition consisted of 250 impressions on Van Gelder paper. An example from the Japan paper edition today might be worth $32,000–$37,500 in a gallery. Prints from the third edition are available at between $25,000–$30,000.

Why is there such a difference in the value of prints pulled from the same plate in the same edition, let alone those in different editions?

Does a person buying contemporary prints today have to worry about such fine points to be sure of getting just what he pays for?

As to the first question, subjective aesthetic considerations are the big factor. One person's opinion may differ from another's as to the merits of any two prints from the same edition. Some hold the opinion that the first print pulled in an edition is more desirable than subsequent prints. That is why the artist's proof will sometimes bring more than later impressions. Others look at the print itself, regardless of whether it is signed or how it is signed, or whether it is dedicated to someone of importance. They look at the clarity and depth of the impression, the detail, the luminosity. The print sold at Christie's is much darker than the 1973 Kornfeld print—which gives it richer tones, but perhaps less detail. The latter print, bought by David Tunick at the bargain price of $57,000, was regarded by Kornfeld as the finest he has ever handled. But it was trimmed to the plate line and consequently there were no margins and no signature or dedication. Mr. Tunick, being a specialist

continued on page 42

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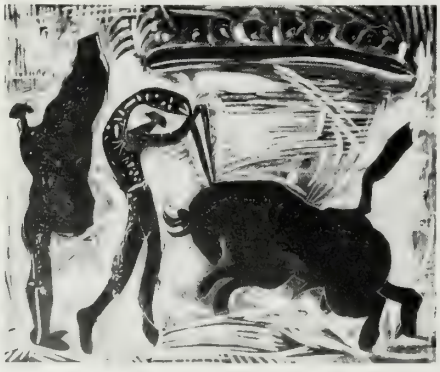
continued from page 38



Another print from Les Métamorphoses d'Ovide, *one of only five impressions before this plate was steel-faced, sold at $900 in the same sale, at Sotheby Parke Bernet.*



Hommage à Bacchus, *signed in pencil and numbered 8/50, lithograph, sold at auction for $4,500.*



Les Banderilles, *1959 linoleum cut printed in colors, signed in pencil and numbered 8/50, $5,500.*

in old-master prints, does not see this as a disadvantage, since the quality of the impression itself was superior.

Prints from the later editions are diminished in value because 1) the quality of the plate was reduced by the steel facing, 2) the resulting impression is less appealing to the trained eye—and 3) there are more of them.

As to the question of getting what you pay for, indeed you should worry about all these fine points—and a few more. Prints bought from a reputable auction house or gallery have the cachet, reputation and expertise of these establishments behind them. But in buying contemporary prints you are better off dealing directly with the publisher, who can be presumed to have a reputation to maintain and from whom you can obtain a clear statement as to what a print is—how and by whom it was printed, and to what extent the edition is limited. A limited edition of 4,000 prints is unlikely to be worthwhile from either the artistic or the financial point of view.

Whenever you buy a print or, for that matter, a car, you should insist on having a full description in writing that should tell you exactly what you are buying; for prints, the number in the edition and the number of the print in the edition sequence—that is, whether it is the twenty-second of fifty, written as 22/50. There should also be a guarantee that it is the only edition and that after the last authorized impression was pulled, the plate or plates were destroyed. A dealer should be able to provide a copy of a letter from the publisher, or the publisher's own literature describing the work.

If you want to start from ground zero and work your way up to the level of *Le Repas Frugal,* you could do worse than cultivate a good dealer in whose portfolios you will surely find prints at every possible price level. David Tunick, the New York dealer in prints of all periods, keeps a portfolio for students in which he has prints for as little as fifty cents.

He also has an impression of Rembrandt's *Three Crosses.* You can buy that one for $200,000. □



Toros, Vallauris. *This linoleum cut was printed in colors in 1958, signed in red crayon and numbered 88/195. It sold for $1,500 at Sotheby Parke Bernet in New York. This particular specimen had uneven inking, full margins, and some slight soiling on the edges, although the overall condition of the print was good.*



Picasso's most important woodcut, Buste de Jeune Femme, *1906, a fine impression, in good condition, printed in rich umber, signed in pencil and numbered 2/15. It sold for $37,500 at Sotheby Parke Bernet in New York. This edition of fifteen impressions was printed in 1933, and measures 21⅞ by 15⅛ inches. Only two impressions earlier than the one above (including one impression that is incomplete) are known.*

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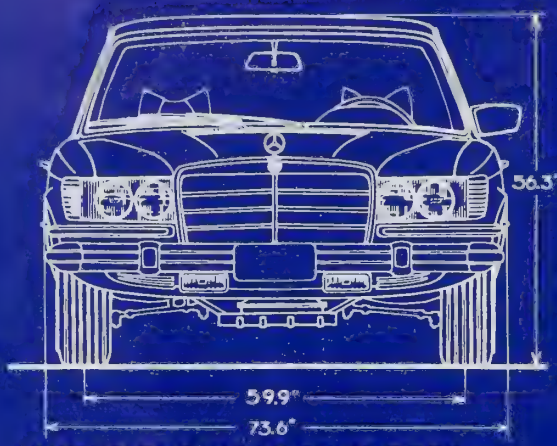
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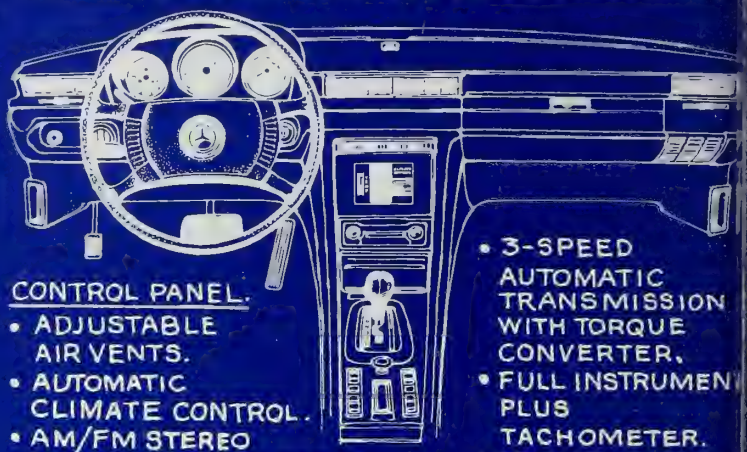
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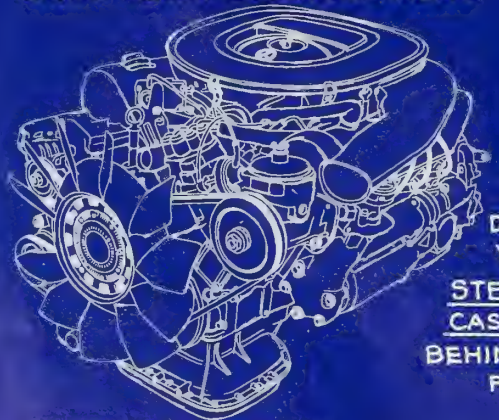
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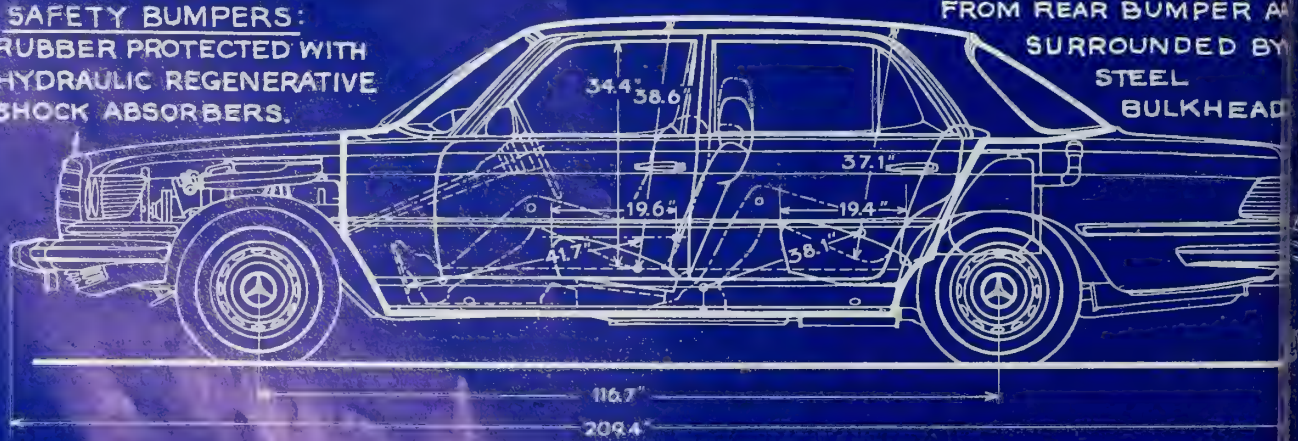
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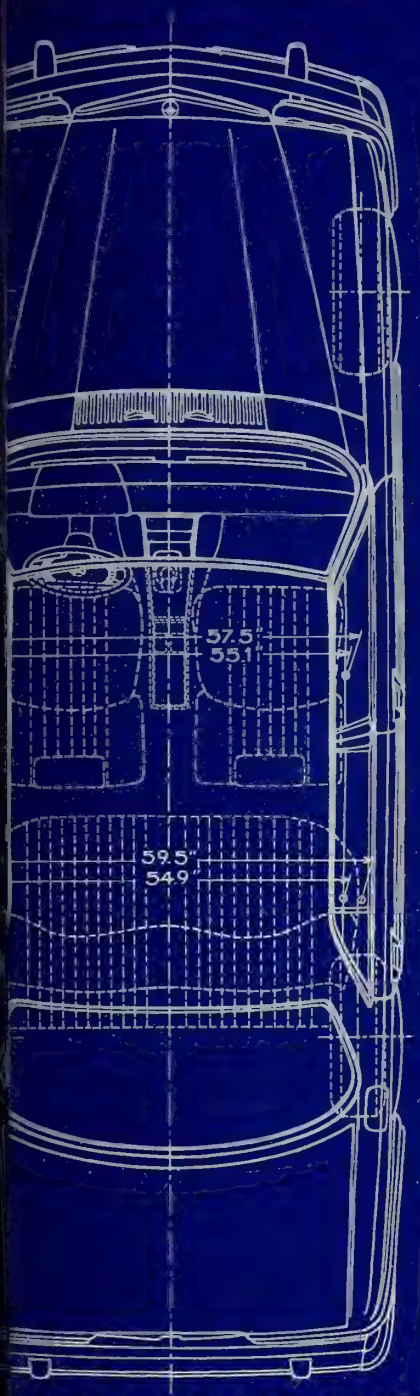


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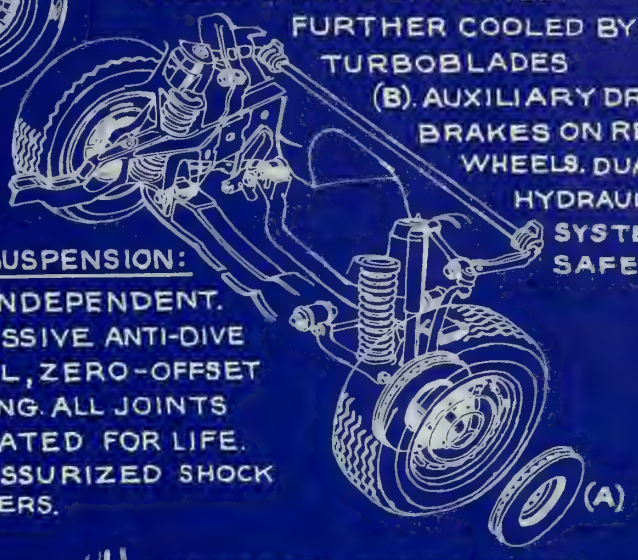
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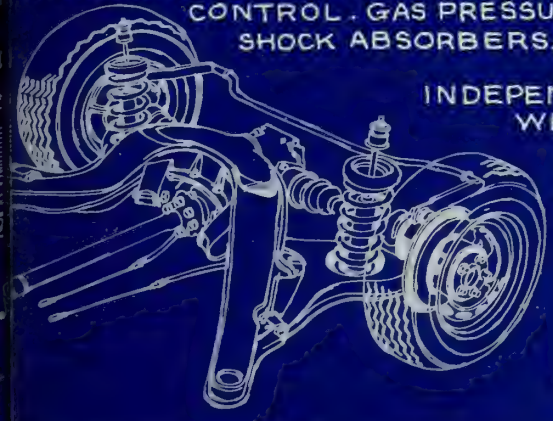


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DESIGN DIALOGUE

An Interview with John Dickinson
By Sam Burchell

THE ART OF SIMPLICITY, the elegance of understatement, the assured sense of style—these are not, to be frank, qualities often encountered today. Oddly enough, they are as rare in the field of interior design as they are among writers, painters, politicians, tastemakers of all kinds. In an era of mediocrity such qualities are often suspect, but happily they do exist. And they exist, as indeed they should, among interior designers.

John Dickinson of San Francisco is one of this select company, an interior designer of firm opinions, elegant assurance and an almost fanatical belief in the purity of space. Actually, for him the proper use and control of space is the essence of interior design.

The Uses of Space

"I am interested in total environment," he says. "And I always try to work with the architect from the very beginning. There is really no other way, since space is the key to everything—not fabrics, not color, not accessories.

"Though I feel that I am primarily a contemporary designer, I think you will understand something of my concept of space when I say how very much I admire those entrance halls in Georgian manors. They are invariably bare and formal and, above all, they do *not* represent wasted space. They are pure space, designed to engage all the senses at one time, and they serve to provide the key—a very simple one, really—to fine design."

In San Francisco Mr. Dickinson has a unique apartment of his own, a converted firehouse, which allows him to experiment with those large areas that he needs for work and living and entertaining. And in spite of the generally uncluttered space his house provides, he would simplify even more drastically.

"If I were to do it over again," he explains, "I would eliminate tables and sofas completely, substituting something unobtrusive and comfortable to sit on. Fabrics would be monochromatic, lighting would be soft and diffuse and perhaps I might find one staggering piece of sculpture to emphasize the space dramatically."

Purity in Design

With his insistence on purity and muted style, he is inclined to reject the kind of props upon which many interior designers depend. And he would boldly eliminate most forms of lighting, all color, the usual furniture, decorator fabrics and, to a large extent, antiques.

What, then, is left? The question is one to which John Dickinson has addressed his entire career. His comments on the purity of design are provocative.

On Lighting: "Endless work is required to keep up with

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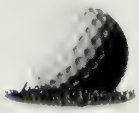
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all the latest technological developments. Lighting, of course, defines space, and every house has different requirements. To create correct lighting is something like writing music. Music has to be heard, and lighting has to be seen. To be honest, lighting is primarily structural. Most of the time it is the last thing a designer will do, and it *should* be the first. I can't tell you how many ceilings I've ripped up after the lighting was in."

On Color: "I don't really like color at all. Naturally, I can use it, but every time I've done a room with lots of color, I've been unhappy about it. Color is a great way to cover up mistakes and to compensate for lack of skill. I'm not interested in instant appeal, and I don't want something leaping out to overwhelm you."

"I DON'T WANT A ROOM LEAPING OUT TO OVERWHELM YOU."

On Fabrics: "I don't like to use decorator fabrics, largely because they have a specific identity. I can't abide putting things in people's houses that can be seen other places. There are many ways to create patterns and textures, and a unique space should dictate a unique material. Long ago I was one of the first designers to use men's clothing fabrics for furniture and wallcoverings, but I'm beyond all that. Basically, I prefer canvas now; it's marvelous, cheap, allows for extra slipcovers, and it doesn't *say* anything. There are any number of industrial materials, too—things I'm sure I haven't heard of. I'm having great fun experimenting with parachute material."

On Furniture: "I will say I'm completely disinterested in going out and buying furniture for a client's house. The alternative—and to me the essential one—is to design it myself. I'm not being arrogant when I say this is the difference between buying *prêt-à-porter* and *haute couture* clothes. At the moment I'm experimenting with furniture based on human bone structure. Who needs any more bamboo? I've got one bamboo bed, that's enough."

To many, John Dickinson's opinions may seem iconoclastic—and more than a little eccentric—but they are honest enough to have given him a devoted clientele.

Style is the Essence

"I think it's nonsense to say that a room should look like the client," he says with characteristic directness. "Otherwise, what is the point of calling on me? Interior design is my profession, and it is my job to take the client where he cannot go himself."

Mr. Dickinson's style, too, is easily identifiable, though difficult to duplicate. Paradoxically enough, it is difficult to duplicate because of its very simplicity—an awesome simplicity based on a life devoted to design and on an intellectual approach to a profession sometimes concerned with surface values alone. □

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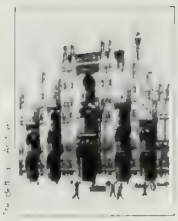
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MILAN NOTEBOOK

Design and Culture with Brio
By William Murray

A FRENCH VISITOR to Milan was once quoted in a local magazine to the effect that the city "has a verve London has lost, Paris is losing and New York can never have." "But Milan is a capital in search of a country," a Roman friend of mine once said, "and the country it's probably searching for is the United States." He did not mean the remark as a compliment, because, like most Romans, he despises Milan and the Milanese for what he regards as their appalling materialism. "All the Milanese ever think about is money," he continued. "I never go to Milan."

Design in Milan

Neither attitude is entirely inappropriate. The Milanese *are* materialistic. They are also hometown boosters on a scale not even imagined outside of Texas. Visitors here will inevitably find themselves being regaled with statistics while being whisked about to gawk at such local wonders as the country's only efficient subway system and the small forest of glass-and-steel skyscrapers that soars over the newer sections of town.

The point is that the pursuit of profit can be a lot of fun, especially if it leads to the sort of well-designed possessions that so delight the Milanese heart. It's considered *de rigueur,* for instance, to have an expensive car, a yacht, a good art collection, some fine antiques and the usual furs and jewels for one's wife—and a box at La Scala. It's also important to be able to entertain well, and the parties given by the rich of Milan are usually Lucullan. Any occasion is a good one. A few years ago an industrialist invited three hundred people to dinner to celebrate the loss of a daughter's first baby tooth.

Elegant Shopping

These districts are now scattered all over town, but everybody's favorite is still the Via Montenapoleone, a narrow, gently curving street lined by superelegant little shops and boutiques that cater exclusively to bulging pocketbooks. This famous thoroughfare is not a place to look for bargains, but the quality of the goods on display is high and the current strength of the dollar in relation to the lira can justify many purchases, especially of leather goods, jewelry, modern art and furniture.

Despite all the modern construction and the creation of new hubs all over town, the Milanese continue to crowd into the old city, which a local architect once compared to a huge cobweb. "At the center of it crouches the Duomo," he explained, "and everything is drawn centripetally toward it." And why not? The incredible architectural and ornamental complexity of this Gothic structure, which some have likened to a huge wedding

continued on page 54

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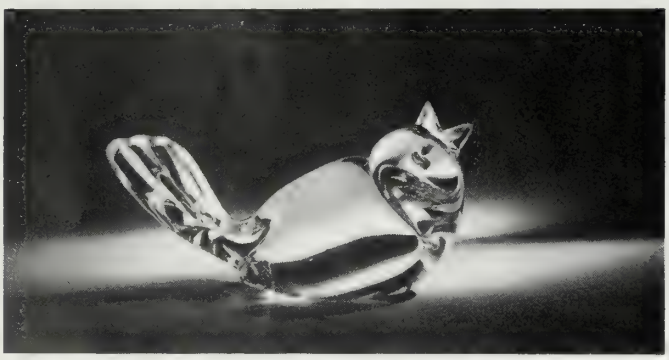
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cake, may not be to everyone's taste, but it is impressive and is second in size in Italy only to St. Peter's.

Aside from the Duomo, Milan is not noted for its tourist sights, though the few it can boast of rank with the most interesting in the country. There is, of course, the faded remnant of Leonardo da Vinci's *The Last Supper*, still visible on a wall of the Church of Santa Maria delle Grazie. Then there is the Castello Sforzesco, the enormous combination palace and fortress built by the Sforza, one of Milan's most powerful feudal families. And finally, there are several important museums, one of which, the Pinacoteca di Brera, with its seemingly endless rooms of paintings by Raphael, Tintoretto, Veronese and many others, ranks with the finest in Italy.

THE GHOSTS OF VERDI, PUCCINI AND MANY OTHERS LINGER ON.

The city teems with excellent restaurants, such as the Savini, the Boeucc and El Toulà, which feature Milan's traditional dishes—*Minestrone*, veal cutlet *alla Milanese*, *Risotto* spiced with saffron and *Osso Bucco*. Its night life is the gayest on the Peninsula, ranging from a selection of large clubs like the Arethusa, the Good-Mood and the Porta d'Oro, which feature variety acts and strippers, to smaller *boites* and discothèques.

Cultural Vitality

No one can spend much time in Milan and fail to be stimulated by its cultural life, the most dynamic in Italy. The city has more and better private art galleries, more schools and universities, more theaters, a livelier concert and opera season, and more residents concerned in one way or another with arts and letters, than hubs twice its size. Most of Italy's magazines and books are published here and so is its best newspaper, the *Corriere della Sera*. A prime example of the town's cultural vitality is the Piccolo Teatro, a repertory company, which, every season, presents the best of the classics as well as the most experimental and controversial of the new plays. And then, of course, there is La Scala, one of the few truly great opera houses left in the world.

So much of Milanese history is intimately connected with La Scala and the piazza on which the theater fronts, that the area can really be said to represent the very soul of the city. The Martini and the original Cova, the two popular cafés where leading citizens used to gather, are gone from the piazza, but the ghosts of Verdi, Puccini, Boito and many others linger on.

Milan may pride itself on its modernity, but, like its opera house, it maintains a great tradition. It is still the place that draws talented people from all over the world, sets them the highest possible standard of achievement and converts them into true Milanese. □

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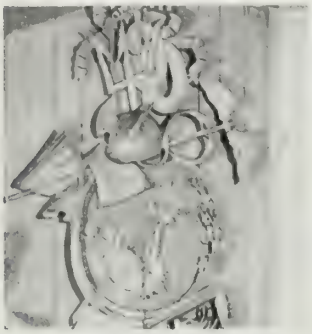
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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.


1.


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1. Trophy panels, such as this section from a Louis XVI room, often contain symbols representing victory and/or success. A *menuiser,* a master who only carved, was responsible for the concise low-relief design of this panel. The motifs are classically oriented, relating in particular to mythological gods. *See Cover and page 77.*

2. Fairfield Porter (1907–1975) was a dynamic force in the tradition of American realism. This sun-drenched room proves Porter was interested in the world around him—interiors, landscapes and portraits. Indicative of his restrained sensibility, Porter's favorite painters were the turn-of-the-century French masters of intimate scenes, Bonnard and Vuillard. *See page 66.*

3. One of France's most fashionable portrait painters, Carolus-Duran (1838–1917) was also a leading academician and an officer of the Légion d'honneur. When Emily Roebling posed for this portrait by Carolus-Duran, she chose to be portrayed in the gown she had worn to the coronation of Czar Nicholas II. *See page 67.*

4. This table is an example of American Empire furniture, a term referring to designs produced in America from 1810–1860 and influenced by the French Empire style (1804–1815). Such bulky furniture appealed to the youthful nation's pioneer/sophisticates; they appreciated its sturdiness, while revering its civilized modishness. Pieces were crafted mostly from native American woods such as black walnut and cherry. Simplified classical motifs were painted on; instead of the more costly gilt bronze, gilding was applied. *See page 69.*

5. Milton Avery (1893–1965) produced paintings imbued with a quiet lyrical vision. His refined aesthetic style, seen in this work, anticipated the development of American art in its formal simplifications, thinned paint textures and resonant colors. There is often some humor in his work as well. *See page 87.*

6. The elegantly simple design of this Dutch Queen Anne two-part walnut highboy gives it exceptional style and quality. An unusual diagonal strut connecting the leg to the apron causes strong visual movement from the extremities of the base to the center, then upward through the chest to a classical urn at the top. *See page 87.*

7. Diego Rivera's murals and canvases, like this 1943–1944 portrait of Dolores Del Rio, are characterized by simplified forms, decorative lines and expressive colors. One of Mexico's leading artists, Rivera (1886–1957) began his tempestuous career as a muralist in 1921; his mural at the agricultural school at Chapingo is regarded as his finest creation. His dedication to Communist ideology resulted in stormy disputes in the 1930s. *See page 123.*

8. Realistic painting rose in popularity in eighteenth-century Japan, reflecting the materialism of the increasingly powerful bourgeoisie. Mori Sosen (1747–1821) was renowned at that time for his animal paintings, particularly his depictions of monkeys, as seen in this screen. Sosen alternated between two extremes of execution: a minute style, in which he rendered each hair of the fur; and a rough style, in which he used bibulous paper to soak up wash—giving the effect of fur. *See page 129.*

continued on page 62



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COLLECTOR'S CLOSE-UP

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9. This eighteenth-century Venetian chandelier not only illuminated a room, it also perfumed it. Small crystal cups held pastilles—aromatic pellets—whose scent was released by the candle heat. Other more familiar methods of scenting a room utilized a porcelain pierced-lid dish containing pastilles, called a *brûle-parfum,* or a jar of dried petals in oil, called a *potpourri.* The pastilles could mask, as well as freshen, the air. *See page 131.*

10. One of a series depicting the destruction of Troy, this large decorative canvas is typical of late-eighteenth-century taste. It shows the influence of Joseph Vernet, a French painter active in Italy during that period; he was particularly interested in dramatic lighting and imaginary classical architecture. *See pages 132–133.*

11. The ornate beds of the eighteenth century and their accoutrements often cost more than all the rest of the household furniture combined. This theatrically draped bed is part of a sumptuous suite of Louis XVI lacquered furniture. A feeling of chinoiserie appears in the fanciful Oriental parasol at the top of the baldachin and the pagodalike tassels punctuating the swagged drapery. The rather narrow bed itself is heavily carved along the rails; latticework defines the end panels and is repeated at the base of the baldachin. *See page 137.*

12. In the eighteenth century the conquests of a hunt would have been displayed on a table such as this Régence marble-topped oak *table à la gibier.* It is finished on all four sides, with deep carving intended to catch sharp light contrasts. Régence carvers adhered to the formalized designs of naturalistic motifs used by their predecessors, but exhibited greater vigor and individuality; in this piece, foliage and piercing surrounds the shell form. *See pages 164–165.* □



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THERE IS A SCHOOL of thought that con siders life a phenomenon growin more complex with the passage o time. And then there is the opposin academy, which claims the contrar and recommends a paring down, simplification to match the onset o maturity. In terms of interior design the progression is usually thought o as favoring the latter scheme of things and there have been many chatty con

fessionals of late, in which some au-gust personality announces his or her conversion to the cult of reason and austerity. This public recantation is usually accompanied by a wholesale disposal of furniture and a sudden pronounced preference for "natural colors" and a "house in the country."

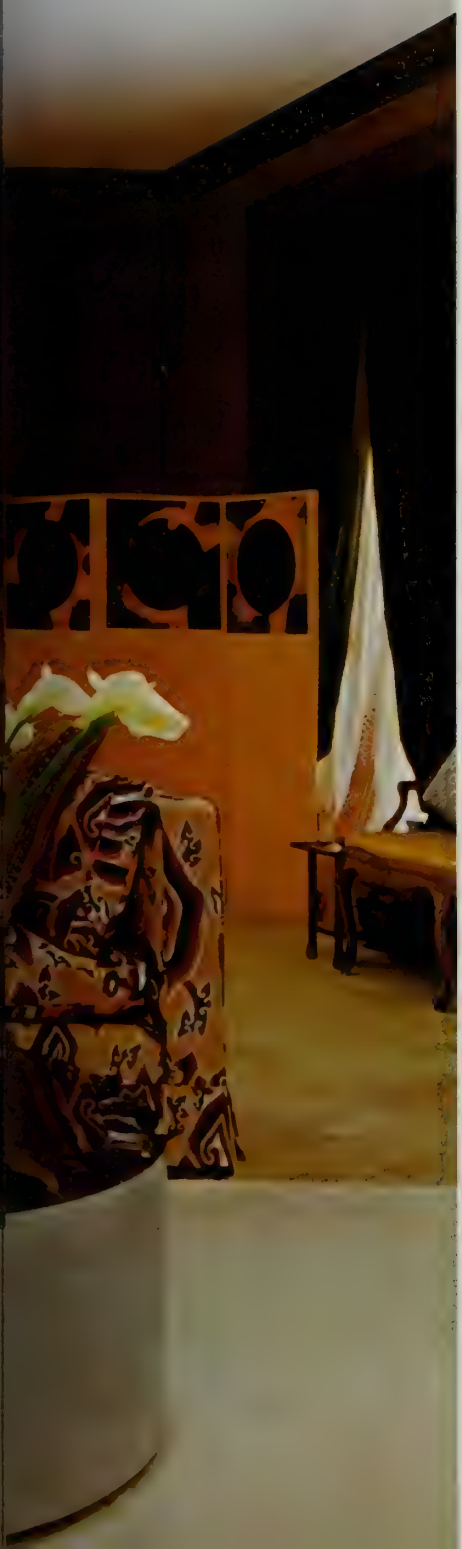
Olga and Paul Roebling are a lively exception to the trend of reduc-tionism. Their busy lives have grown steadily more complex, visually, in the four years since they moved into eighteen rooms that are situated high above the East Side of Manhattan.



That these rooms are so marvelously full of furniture, paintings and rare and curious objects of all kinds is as much a matter of historical process as anything else. The Roeblings are one of those robust clans who left such a decisive mark on the nineteenth century in America. In fact Paul Roebling is the great-grandson of John, who designed the Brooklyn Bridge, and the grandson of Washington, who was its chief engineer.

In consequence, a good deal of furniture and other possessions has come

INTERIOR DESIGN BY DAVID WHITCOMB
PHOTOGRAPHY BY DANIEL EIFERT





The Roeblings' 18-room Manhattan apartment covers 9,000 square feet and successfully brings order to an amalgam of furnishings from three other residences. TOP: A cloud mural on the ceiling and Chinese painted panels transformed the dark Entrance Gallery into an airy scenic backdrop for a pair of Régence chairs. LEFT AND ABOVE: Warm, related colors in full strength, echoed by a large Gladys Regier acrylic in the background, unify the large Living Room's bountiful mix. A curvilinear table reflects both the carved-wood animal poised on it and the William Hanley oil above the sofas.

The Roeblings live easily with their diligent ancestors.





ABOVE: Two Living Room details focus on personal memorabilia and intriguing collectables. Mr. Roebling's great-grandfather John Augustus Roebling worked on his design for the Brooklyn Bridge at a massive desk now used to display current family photographs and modern Chinese painted birds. An antique Oriental automaton watches over the grouping of 19th-century boxes and 20th-century pottery that form a tablescape. BELOW: A Fairfield Porter oil and a fifth century B.C. Greek kylix contribute to the Living Room's disciplined and contemporized mélange. OPPOSITE: The candle-lighted drapery and the portrait of Mr. Roebling's grandmother Emily, by Carolus-Duran, create a voluptuous theatrical mood in the Dining Room. Brilliant butterflies alight on the Art Nouveau chairs.



down to Olga and Paul Roebling over the years. With the sudden addition of the contents of a country house in Southampton to be fitted into the framework, it became obvious that a professional hand was needed.

"And of course we thought of David Whitcomb," says Olga Roebling. "He's such a good friend, and we'd always admired his work."

The only drawback seemed to be that the glorious mélange of a hundred years of happy family life was as close to an antithesis of Mr. Whitcomb's work as it is possible to imagine. The creator of cool, spare rooms was being asked to tame Victorian prodigality and impose order on the unruly grandeur of furniture and objects designed for a much more extravagant social order. The stage seemed set for a battle of styles in which the ego of the designer would bear down on the free-wheeling past and decree a new order. But it is typical of David Whitcomb that, rather than impose his own clear-cut preferences, he chose to respect the good-natured energy of the original pieces. He undertook to devise a setting that would be both sympathetic and subtly contemporary.

As an intuitively sensitive designer, David Whitcomb is very precise in his analysis of his clients: "I enjoy working with Paul and Olga very much, because they are never too 'serious.' "

"Well, David, nothing in life is," smiles Paul Roebling, and we move on through the rooms, our progress punctuated by the merry laughter of the Roeblings as they pounce triumphantly on some particular detail and bring it to our attention. Often it is some souvenir of the construction of Brooklyn Bridge, such as the delicate and precise instruments used in the calculations for the structure, or the steel die that was used to print the





official opening invitations. Yet the Roeblings live easily with their diligent ancestors and pursue an open, modern life, surrounded by the effects of a pioneering century. This they owe not only to the sure guidance of David Whitcomb, but to the assured proportions of the building itself.

"It went up in 1928, practically the last year in which this kind of scale would be possible—and we, of course, were even luckier, in that the apartment hadn't been broken up before we acquired it," says Paul Roebling, returning to the living room. This takes the form of a double cube. It measures twenty feet by forty feet and is so vast that even the massive desk on which the working drawings for the great bridge slowly took shape fits in unobtrusively. Today it supports the blueprints of another age, photographs of current generations.

"I suppose what it has to do with," says Olga Roebling, "is the operation of a modern sensibility in a period setting. I think David found a very witty solution to our dilemma. Lord knows, one doesn't want to be thought pretentious in this era."

While the tangible contributions Mr. Whitcomb made are literally restricted to the rugs in the living room and the gallery, and such minor details as new curtains, a few judiciously placed cushions and the application of paint on strategic surfaces, there is the impact of the intangible to be considered. The sense of a refining, organizing intelligence informs these rooms. It is effortless, invisible to all but the most alert eye, and yet it is totally disciplined and even ruthless.

And perhaps the last word should go to Olga Roebling: "David is so kind. He never made us give up anything we were really fond of. At the same time he managed to transform the place and helped us to see things in an absolutely fresh light." □

The sense of a refining, organizing intelligence...

OPPOSITE: Louis XV boiserie and a 19th-century needlework rug provide the framework for the Library's respected period appointments. The Louis XV marquise is upholstered in a Clarence House fabric. BELOW: Mr. Roebling's Bedroom contains American Empire furniture and treasured mementos of his pioneering ancestors. On the night table are engineering instruments and photographs of John Roebling, his son Washington and daughter-in-law Emily. Washington was chief engineer for the construction of the Brooklyn Bridge. The bedcover fabric is by Scalamandré.



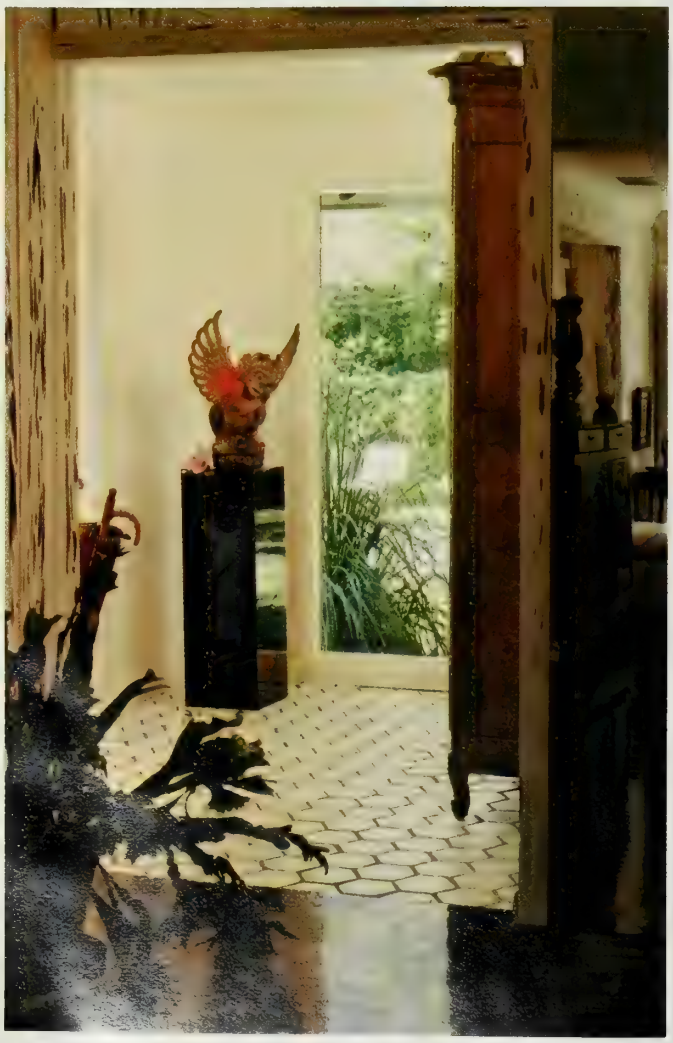


Longboat Key

Escaping to Seclusion in Florida

ARCHITECTURE AND INTERIOR DESIGN BY ROBERT NEAL
PHOTOGRAPHY BY RICHARD CHAMPION





ROBERT NEAL lives on an island, and his chief concern when designing his own home on Longboat Key, near Sarasota, Florida, was to ensure seclusion.

"Islands are not private anymore," he explains. "Particularly this one. Longboat Key is only a half-mile wide, and a two-lane highway bisects it. All traffic is within horn-blasting distance of my living room. There was a time—I first came here seven years ago—when land crabs outnumbered the cars on the road. Now the developers have cemented us over. I'm not running. Where would I go? Development has come to all of Florida's islands."

This is a long speech for a young interior designer who applies a penchant for brevity and simplicity to all phases of his life. He seems to regret his lapse into volubility.

"I'm afraid if you're looking for an esoteric discussion of design," he says, "I don't have it for you. There has been too much fuzzy philosophy quoted in design articles. It gets in the way of basic discussion of the work."

Having skillfully avoided stubbing his toe on the philosopher's stone, Mr. Neal relaxes and goes on to describe the evolution of his house.

"I rented a high-rise apartment for a while, because I thought that would be the most uncomplicated way to live. I travel a lot, and I don't like to suffer through a detailed house-closing."

The apartment was easy to manage, but it did not accomplish his main purpose—a keen desire for privacy.

Amusingly placed hibiscus blooms enliven the carefully restrained arrangement for designer Robert Neal's small secluded residence on Florida's Longboat Key. LEFT: A Balinese garuda, the celestial eagle ridden by the Hindu god Vishnu, perches in the Entrance Hall. OPPOSITE: Mr. Neal, wanting "a vista to emphasize the tranquillity inside," chose a beach cottage protected by thick tropical growth. The Garden Room's simplified décor requires little maintenance. Neutral tones cool the climate and enforce Mr. Neal's dictum: "People should provide the color in a room."





"There were strangers in the elevator, strangers in the pool, delivery trucks coming and going," he says. "I had more privacy on Beekman Place, and I consider *that* public."

The designer, a native of Florida with an international clientele whom he serves from New York and Longboat Key, eventually found a small beach house. It is nestled in a cul-de-sac, protected from the highway by trees and a dirt road and from the beach by thick hedges.

"I bought the cottage for the location," he says. "I don't like to say I remodeled it, because there isn't much of the original house left."

The exterior is rectangular, sturdy, and covered in vertical cypress siding finished with a pewter-gray stain. A giant poinciana tree filters the sun and throws fern-patterned shadows on the sides of the house.

Although the Gulf of Mexico isn't visible from the brick terrace, a swimming pool, running the length of the house, provides the element of calm water. It is so inviting that a mallard duck apprehensively emerges from the shelter of a cabbage palm, poises on the pool's rim and gracefully dives in for a late-afternoon swim.

It's a Florida house—the sort a knowledgeable native would build to see himself through hurricanes and invasions of mosquitoes, or relatives coming down from the North.

The house is not large—only 2,300 square feet—but a friend can find a

ABOVE: Furnishings and objects collected during years of extensive travel bring a serene Eastern quality to the more formal Living Room. A Koch & Lowy floor lamp and Thai silk-covered Art Déco chairs contribute to the ageless mix. The painting is by Patricia O'Day. RIGHT: The Dining Room table setting features silver flatware designed in 1929 by Jean Puiforcat. Antique Chippendale chairs and a Coromandel screen add diversity.



"People should provide the color in a room."

place to sleep. There is space outdoors for larger parties in the pleasant winter months, and tropical foliage provides a backdrop that no stage designer could equal for setting a flexible mood. A turn of the stereo dial can transform it into a backyard in the Hamptons, or a walled garden anywhere on the Grand Tour.

Robert Neal sees the outside of his house as a "vista to emphasize tranquillity." Inside, the walls are cypress rubbed with white pigment, the floors, dark shining parquet, and natural fabrics are used throughout—cotton from India on the sofa and patterned silk on the Art Déco chairs.

"Paintings provide the primary accent colors," he says. "I don't like wall-to-wall paintings. One good picture here and there is enough."

There are only limited sources of color as far as Robert Neal is concerned: "Not pillows. Never accuse me of that. People should provide the color in a room. When I do a house for someone, it doesn't look the same when he's not in it."

He also approves of flowers and table linens as color additives, and a burnt orange monk's robe is a favored table covering. Tropicana roses and orchids figure in floral designs.

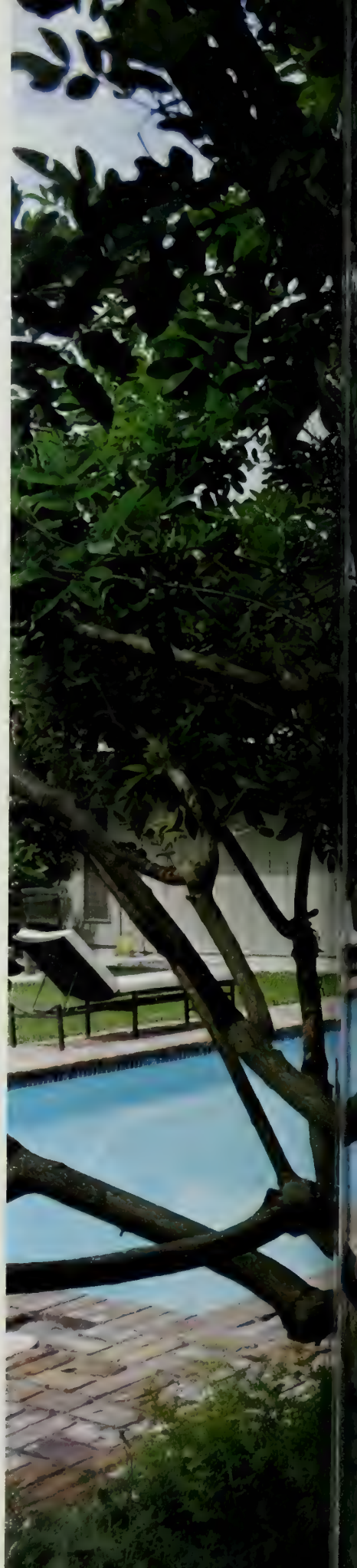
He has a collection of possessions gathered all over the world, but he does make a conscious effort to keep "objects" to a minimum. What Mr. Neal does allow himself, however, is thoughtfully selected. Once a piece is acquired, it is fastidiously maintained.

Such objects include Balinese wood carvings, an ornate rosewood sideboard from Burma, a brass coffee table from Cairo, a rug from Katmandu woven by Tibetan refugees, Ming Dynasty ginger jars, table silver from Cartier designed in 1929 by Jean Puiforcat, and a Coromandel screen.

"I don't want the responsibility for anything else," he says. Then he makes a small addition: "Well, maybe another mallard duck to keep my old friend company." □

BELOW: The Bedroom is a study in achromatic contrast, crisp and contemporary. The organically shaped chaise, lit by a Koch & Lowy lamp, is where Mr. Neal spends much time reading botanical books. Nearby, a cube supports an antique French demijohn. The calligraphic painting is by Katherine Mitchell. RIGHT: Abundant tropical planting ensures privacy while the brick-terraced swimming pool area is used for frequent entertaining. The outdoor furniture is by Brown Jordan. Mr. Neal, an avid amateur botanist, grows beautiful orchids in the lath house.











The Collectors: Leonard Stanley

PINE TREES abound, the atmosphere is rustic, and the house itself calls to mind some happily converted New England barn. It is difficult to realize that Sunset Boulevard lies less than a mile below, where the vast urban expanse of Los Angeles encroaches.

When interior designer Leonard Stanley came upon this bucolic retreat some four years ago, he knew that he had found the house he wanted.

"You understand that it's not to every taste," says Mr. Stanley, whose work last appeared in *Architectural Digest* in the January/February 1973 issue. "The place is small, it's rather different and the interior is—well, you'll have to see for yourself."

Steep wooden steps lead precipitously up to the entrance of the designer's hillside house. The door opens, and the interior *is* different.

"I warned you," laughs Mr. Stanley. "Do you know what one of my friends said? Well, he said the house looks like a barn on the outside and exactly like the pillaging of Peking on the inside! Does that make sense to you?"

It makes a good deal of sense and

LEFT, BELOW AND COVER: The exotic interior of Leonard Stanley's Hollywood hillside home has been described as "looking like the pillaging of Peking." The house is a hedonistic expression of his abiding enthusiasms: designing and collecting. Prominent in the treasure-laden Living Room are a French trophy panel above the fireplace, a monumental 17th-century tapestry and two Kuan-Yin statues. African sculpture, complete with sneakers, reminds Mr. Stanley of an Edward Gorey drawing. The tiger-stripe pillow velvet is from Brunschwig & Fils.



PHOTOGRAPHY BY RUSSELL MAC MASTERS

"I simply buy what appeals to me."









serves admirably to sum up the essence of the house—a house of compelling paradox and immense charm. Leonard Stanley has two major interests in life—designing and collecting—and they both find expression within the confines of this deceptively rustic hillside home. It is surely not to every taste, as Mr. Stanley is careful to point out, but it is nonetheless an approach to interior décor and a homage to the art of collecting worth consideration.

The interior is a cornucopia of treasures and oddities spilling out in every direction. Stately eighteenth-century French antiques share the focus of attention with primitive artifacts from the South Pacific. And, at first glance, the house is an extravagant blur of tapestries, paintings, boiseries, crystal chandeliers, plants, animal skins and—in towering stacks on all sides—books, books, books. Navigation through this embarrassment of riches is not easy, and it is wise to follow in the sure footsteps of Harvey, Mr. Stanley's West Highland white terrier.

To say that this is the home of an avid collector is something of an understatement. Leonard Stanley is more than avid; he has, it would seem, a mania for collecting. But it is a mania pursued with great good humor and a comforting sense of proportion.

"I suppose there's very little rhyme or reason to my collecting," he says. "I don't buy things to put in one particular place. I simply buy what appeals to me, and *then* I find a place for it. Really, I hate to be too serious."

And certainly there does not seem to be any one informing principle that unifies the collection—or, rather, the collections. The range of Mr. Stanley's

Further views of the Living Room reveal other sensuous delights. OPPOSITE ABOVE: Candlelight heightens the transparency of an 18th-century Waterford girandole and casts a soft radiance over a nearby statue of Kuan-Yin. OPPOSITE BELOW: Designer Stanley likes to use overscale, such as the 18th-century Chinese porcelain vase and the crayon-shaped candle next to it. "I hate to be too serious," he says. LEFT: Tall 18th-century doors from a French château lead to a luxuriantly planted terrace. Ceiling beams and the large-paned window serve as clues to a paradoxical barnlike exterior.

A house of compelling paradox and immense charm.





enthusiasms and interests makes the word "eclectic" sound restrictive. One of his favorite possessions is a large seventeenth-century Italian tapestry.

"I have to be honest," says the designer. "I really think I bought the house because it had a wall large enough for the tapestry. But that's a special case. Everything else just seems to fit—one way or another."

The extent of "everything else" is impressive. Most striking perhaps is the variety of fabrics and materials used, the range of the art and the periods represented. All manner of wood is found throughout the house: eighteenth-century French boiseries, Sung Dynasty carved figures, Moroccan grilles and Coromandel screens, for example. Fabrics suggest a myriad of different cultures: tiger velvet, Samoan tapa cloth, antique American

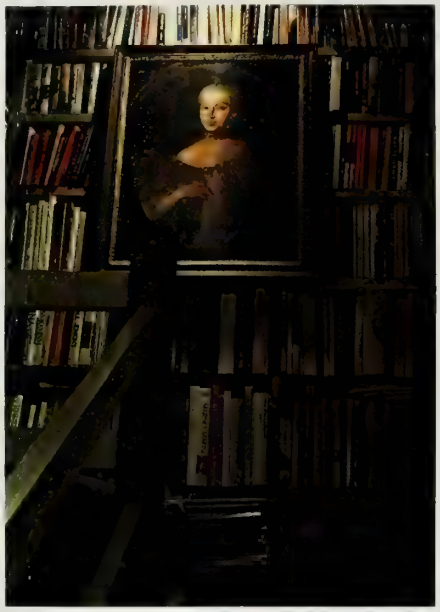


ABOVE: Views of the pine-paneled Kitchen illustrate Mr. Stanley's feeling for humor and his penchant for leaving no space alone. Ludwig Bemelman's *Chef Bad Hat* and fanciful 19th-century animal oils from the collection of Rose Cumming cluster around the sink area. Chinese paper vegetables fill a Shaker basket on the floor beneath the menagerie. RIGHT: A champagne brunch for two on the Terrace is a frequent delight. Japanese fans as place mats, and shell-handled flatware take part in the unpredictable mix. OPPOSITE: A Chinese ancestral portrait and another piece in the Sung and Táng Kuan-Yin collection reign from the stairway landing.



quilts, Portuguese needlepoint rugs, old Persian materials, African raffia, a lady's discarded leopard coat. Objects, too, come from every part of the world: tortoiseshell panels, Shaker baskets, semiprecious stone eggs, Greek worry beads, a cane from the Barbados made of fish vertebrae—among a great deal else. The art covers as wide a range: from Chinese ancestor portraits to an eighteenth-century oil of Maria Theresa, from watercolors and drawings by Fleur Cowles, Yves Saint Laurent, Ludwig Bemelmans and Cecil Beaton to pictures of Ernest Hemingway in Idaho and photographic studies by Leonard Stanley.

There is a profusion of other objects, some of value and some not, but all of importance to the collector: Mexican madonnas, Egyptian stone carvings, dried leis from Hawaii, shell boxes, oversized pussy willows, statues of Kuan Yin, a collection of Oceanic spears, Waterford crystal, sable throws, stuffed animals—the list is endless. And, always and everywhere, there are books. Leonard Stanley's friend is right. It *does* look like the pillaging of the Summer Palace.



"Most people feel it's a little too cluttered," says Mr. Stanley, with a remarkable feeling for understatement. "But I'm convinced you can have a very busy room without having it look cluttered. That's certainly what I've tried to do here. Though I do think the question is academic, since I certainly don't expect people to live the way I do. It's all very personal."

Perhaps it is well to think of Mr. Stanley's house as being generous

LEFT: An 18th-century oil of Maria Theresa, surrounded by a wall of books, strikes a regal pose from the top of the stairs. BELOW LEFT: Another sort of countenance, this one a Middle-Kingdom Egyptian carved face, seems suspended in darkness above an artful arrangement of fruit blossoms. BELOW RIGHT AND OPPOSITE: In the Library a pair of Ch'ien Lung ceramic chickens, and a dog sketched by Toulouse-Lautrec, attend an aged Chinese ancestor. The oversize antique daybed, upholstered in Scalamandré silk, and the mirrored wall figure prominently in Mr. Stanley's design solution for enlarging the tiny space. Cecil Beaton's sketch from *Turandot* peeks from behind another Kuan-Yin.






BACON





rather than cluttered and to keep in mind the fact that his is a personal and unique statement. But, however individual and idiosyncratic his own house may be, the Hawaiian-born designer of Irish descent has firm ideas about interior décor and the nature of his professional responsibilities. His clear understanding of scale, for example, is everywhere evident.

It is difficult to realize that the interior encompasses no more than 2,400 square feet, since it gives the impression of being considerably larger. Consider the skill with which the designer has solved the problem of the small library. Basically, it is a minute room, but Mr. Stanley has filled it with very large pieces of furniture. In a paradoxical way the use of such overscaled furniture serves to enlarge rather than diminish. This manipulation of space and reconciliation of conflicting elements might well have been disastrous in amateur hands.

For Leonard Stanley has made a full professional commitment to interior design. Equally at home with traditional or contemporary décor, his principal interest is directed toward serving people for whom he works.

"I'm very much on the side of the client," he says. "There are far too many dilettantes in my profession, and I like the people for whom I'm working to have strong and definite ideas. I suppose it is acceptable for a designer to have trademarks, but I do feel that, when you walk into a house, the initial impact should come from the personality of the owner—not the decorator. I don't really think you should be able to say immediately that such and such is a Leonard Stanley interior—or whoever."

It is an agreeable point of view and one often diminished by the professional ego. However, when it comes to this designer's own Los Angeles home, there is no question of identification. The use of space, the careful control, the generous profusion of objects—all are unique and personal. The signature is there. It is obviously, and dramatically, a Stanley interior. □

ABOVE: A mirrored wall gives the deep-toned Guest Room another perspective: restated is an 18th-century overdoor panel and a split barn door that pulls the visitor back to architectural reality. RIGHT: The Master Bedroom is a highly personalized and original statement. Photographs, books and papers stack up everywhere. Rustic ceiling beams slope toward an 18th-century screen that utilizes hand-tinted engravings. Antique velvet bedhangings and a Portuguese needlepoint rug further enrich the warm, unorthodox mixture. Chair fabric by Brunschwig & Fils.


CHANEL
DECORATION

For the Young Connoisseur

Antiques Enrich Milwaukee House

THE IMPOSING FAÇADE of the 1920s bank building in Royal Oak, Michigan bespeaks solidarity and elegance. Today, however, the building is no longer a bank but an antiques gallery and a center for interior design.

Mildred Friedman, collector and interior designer, is proud of her 9,000-square-foot display of antiques. There are objects from all periods, but the emphasis is on seventeenth- and eighteenth-century English.

"I buy each piece as if my life depended on it," she says. "Once I have acquired it, I don't care how long we keep it. Antiques don't eat hay. We own them. They stay right here until the right person comes along."

For a young family wanting traditional interiors for their distinctive residence, designer/collector/dealer Mildred Friedman provided a hospitable yet antiques-filled milieu. BELOW AND OPPOSITE: Lightly scaled furnishings in the 18′ by 24′ Living Room intentionally counterpoint modern paintings by Milton Avery. The tall chest and the four-drawer commode are both 18th-century Dutch walnut; the mirror is Charles II stumpwork. A spirited feeling is promoted by fresh fabrics such as the Scalamandré flower print.



INTERIOR DESIGN BY MILDRED FRIEDMAN
ARCHITECTURE BY FRED SCHWEITZER, AIA
PHOTOGRAPHY BY BALTHAZAR KORAB



"Nothing in the house says, 'Don't touch.'"



Mrs. Friedman and her assistant, Mary Wartell, approach decorating assignments in a rather unusual fashion. They work jointly on all projects, thrashing out ideas together before they present a mutually agreeable design plan to the owner of the home.

"We differ from many designers who believe that if three is good, four must be better," says Mrs. Friedman. "We tend to believe that if three is good, maybe two will be better. Our tendency is to underplay rather than overdo. Ball fringes and gold lamps are really not our thing."





"Antiques are used as part of the family life," notes Mrs. Friedman appreciatively. "Nothing says 'Don't touch.' " OPPOSITE: Guests are served on Chinese Export armorial dinnerware in the mellow-toned Dining Room. Fabric on the two William and Mary chairs is from Lee/Jofa; wooden floor tiles are from Patterson, Flynn & Martin. TOP: The Master Bedroom is defined by an open, crisp look achieved with print fabric, custom-designed carpet and porcelain accessories. ABOVE: The modified French Provincial residence stands amid five acres of landscaped and wooded suburban property.

One of the design team's favorite projects—a modified French Provincial house in the Upper River Road section of Milwaukee—took almost five years to complete. "We worked from blueprints, making mistakes on paper."

Few structural changes were needed in the fourteen-room house, which was built for a young family.

"The owner is an avid collector of important American artists, and she wanted to display her paintings against a background of period pieces. We took these two ideas and melded them into a traditional setting with a contemporary feeling, basically using the primary colors of blue, red, yellow and white. Even though there are small children, nothing in the house says 'Don't touch.' There is no forbidding atmosphere here. Our aim was to incorporate beautiful things without a formal look—to give a young, hospitable appeal to the house."

Interesting and fascinating objects from the seventeenth and eighteenth centuries abound: Chinese Export armorial dinnerware, collections of figurines and animals, Battersea candlesticks, decorative boxes.

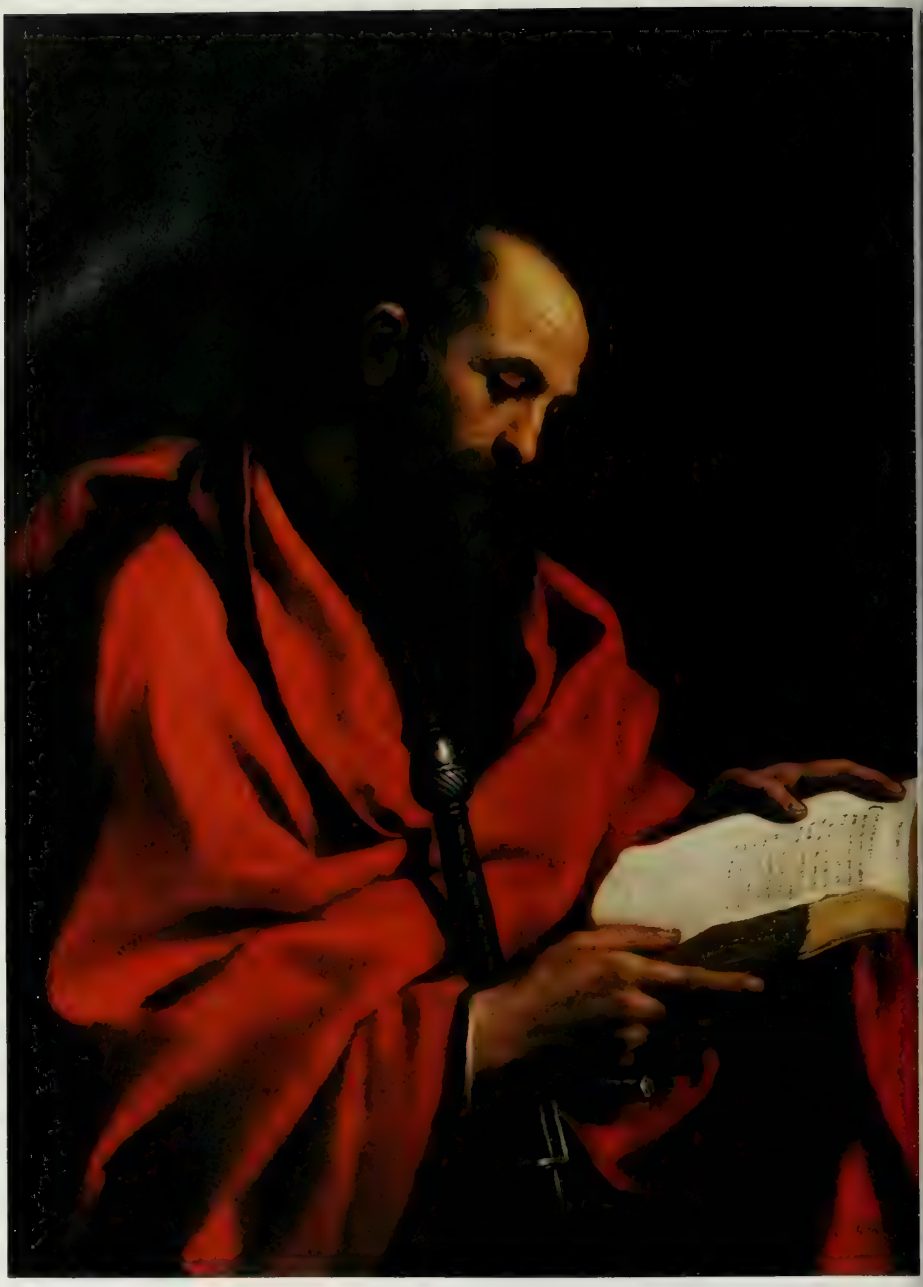
"The special thing about this home is that the owner loves her antiques and uses them all," says the designer. "She uses the armorial dinnerware for dinner parties. Even the ashtrays are great pieces, but they are used as part of the family life."

It is easy to understand Mrs. Friedman's enthusiasm for the Milwaukee project. She naturally has a special affection for owners who love antiques as much as she does. Indeed, her own collecting began more than forty years ago, and she still goes to Europe at least four times each year.

There is little doubt that Mrs. Friedman looks upon her work in Milwaukee as successful, since she took the time to make the eight-year-old daughter of the house a needlepoint pillow—tribute to a house and a family that loves and uses antiques. □

ART

The Great Age of Baroque Painting



TEXT BY MARCEL ROETHLISBERGER

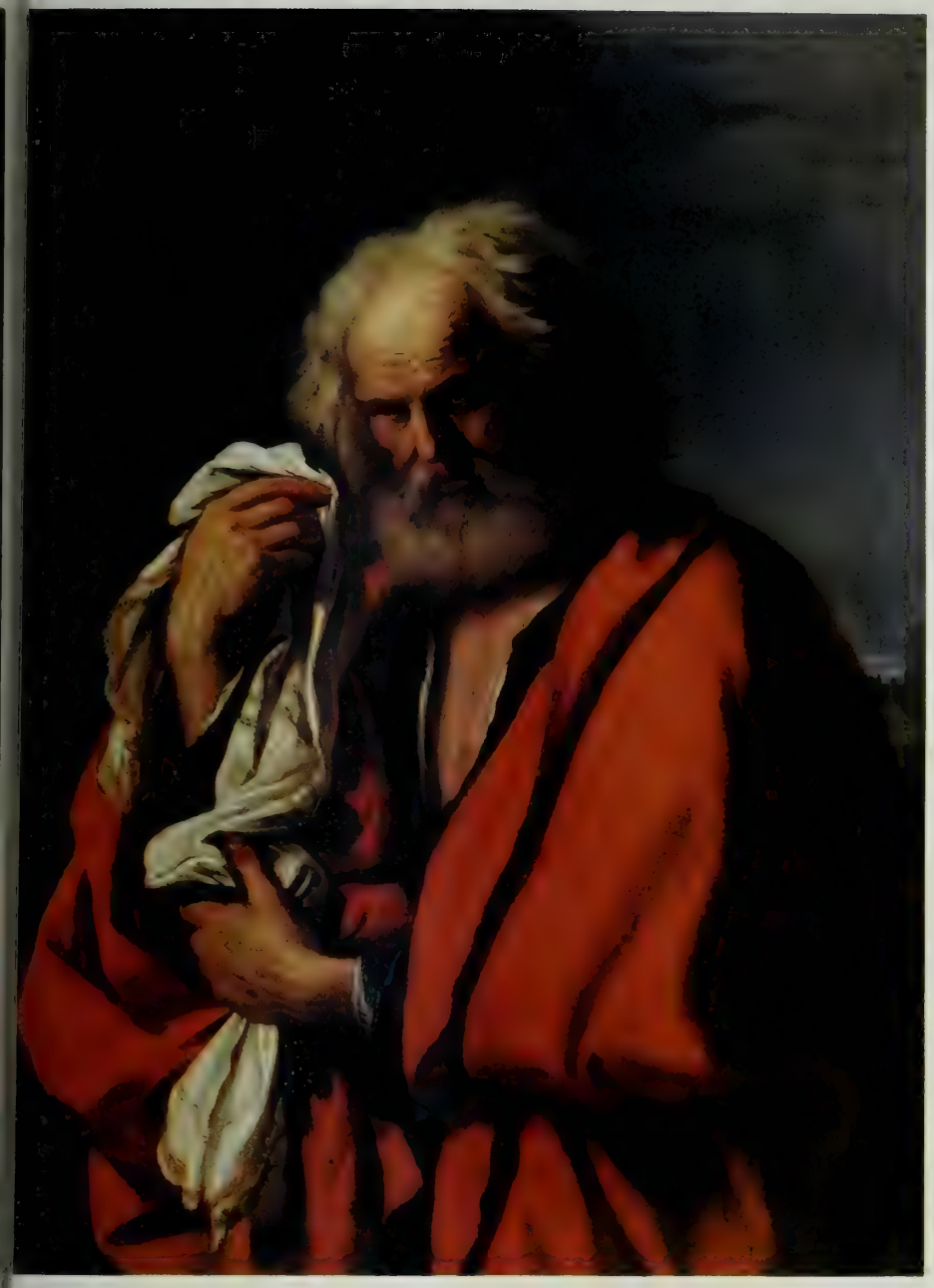
A SINGLE WORD—*dramatic, painterly, clair-obscur, absolutist, Jesuit*—simply will not do to circumscribe the immensely rich and varied artistic production of the Baroque period, dating from about 1600 to 1750. As a matter of fact, the term *Baroque* is used quite loosely, applied to the entire seventeenth century, sometimes including Rococo art of the first half of the eighteenth century, its direct continuation in a lighter vein. Or the term may be intended to exclude other, more classical tendencies.

The paintings that embody the most characteristic traits of the Baroque age are large Italian altarpieces, mostly black, with flickering highlights and theatrically gesticulating saints in ecstatic rapture or engaged in some dramatic action, with a divine apparition in the sky. Countless pictures of this kind exist in Catholic churches throughout Europe, from Rome and Naples to Seville, Antwerp and Prague. They seem about as far from present taste as can be imagined, and hardly attract the collector. But a calm seascape or a flower piece from the Dutch school also represents Baroque art. There is no common denominator accounting for its many facets.

In the generally accepted sense, Baroque painting originated in Rome with Caravaggio, then spread throughout Europe. In each European center local schools assumed a particular personality, while the Jesuits and other orders proved to be a unifying factor. Rubens could implant an Italianate style in Antwerp and supply works by the dozens to the courts of Madrid, Paris and London, where they in turn influenced many local artists.

The seventeenth century was also the age of specialization. Best known are the Dutch specialists, each master often limiting himself exclusively to interior scenes, flowers, or specific animals. Italian art no less abounds in specialists. In France, a rigorous mentality, the impact of Poussin, and the doctrinaire academy favored a less exuberant style than in Italy, a style often designated as *Classical*.

Some of the Baroque artists led a violent, disorderly life, although this was not necessarily reflected in their artworks. A coterie of young northern artists in Rome was a notoriously boisterous group. Caravaggio, who has been termed the first "Bohemian," had an uninterrupted criminal record. Jacques Van Loo stabbed a partner to death in a brawl. Tassi gained fame by seducing his fellow painter Artemisia; and Pieter Tempesta, by having his wife murdered. Spadaro bore his nickname because of his fast sword. On



OPPOSITE: Giovanni-Francesco Barbieri (Il Guercino), *Saint Paul.* Canvas, 40¾" x 30"; circa 1655. Courtesy, P. & D. Colnaghi & Co., Ltd., London. ABOVE: Giovanni-Francesco Barbieri (Il Guercino), *Saint Peter.* Canvas, 40¾" x 30"; circa 1655. Courtesy, P. & D. Colnaghi & Co., Ltd., London.

the other hand, Velazquez was the perfect court official; Rubens, one of the most learned men of his time, conversed fluently in Latin and five other languages. Claude Lorrain could not count beyond two digits, yet he dealt only with princes and cardinals, and created the most accomplished classical landscapes. Some of the painters, like Hals, were perpetually poor. Vermeer was forever in debt, and Rembrandt went bankrupt after years of ambitious collecting. Guido Reni was an inveterate gambler, while others, like Bernini and Reynolds, became wealthy *grands seigneurs.* Fascinating accounts of the mores of these artists are recorded in art books.

By contrast with the sharp linear quality and shrill color range of sixteenth-century painting, Baroque pictures are more often based on tonal values. For the first time, forms emerge from darkness; depth becomes alive, and breathes; landscape grows atmospheric. Bright hues are, of course, frequent as well; exemplified by certain Dutch still lifes of Velazquez or Reni, for example. Color is often applied in thin, transparent layers, resulting in soft melting contours. The lightly painted color sketches that were a specialty of Rubens are supreme examples of this technique. His large finished paintings, on the other hand, frequently show the collaboration of assistants, a studio practice in which many of the busy artists engaged.

Baroque painting ranges from the most detailed description of everyday life, genre, and portrait to the most ideal spheres, as in the work of Poussin or Sacchi. Yet spiritual themes are always given tangible shapes: a sensuous woman will personify an ideal concept; a vision of a saint assumes a convincing, palpable form. Conversely, the merely descriptive work is represented in a spiritual context. For example, a codified attribute, a virtue or one of the five senses, may appear as an allegorical figure. A landscape may allude to an element or a season. The purpose of the most painstakingly done still life may be to demonstrate the vanity of earthly belongings and of human knowledge. The concept of vanity, invoked by such motifs as a clock or hourglass, a candle, perishable food, dice, cards, coins, books or musical instruments, commands great









importance in Baroque thought.

In Holland, as well as in the other artistic centers, specialists provide us with detailed insight into the quality of daily life. We become eyewitnesses to the Dutch market scenes and shops. The group portraits of Frans Hals capture the ambience of the civic guard groups on the occasions of their banquets. We see the almshouses and their governors. Another type of group portrait shows distinguished anatomists with their students. (Rembrandt did two such works.) Churches and squares are recorded by such specialists of architectural views as Saenredam, Witte, and van der Heyden. Another Dutchman, Gaspar van Wittel, concentrated on *vedute* of Rome and other Italian cities, thus paving the road for the later Venetian view painters, Canaletto, Guardi and Bellotto. The most famous marine painter, Willem van de Velde, followed the British fleet as a combat reporter, and subsequently used his sketches in elaborate paintings.

Van der Meulen recorded the victories of Louis XIV, while Snayers portrayed those of the Spanish armies. The numerous engravings of Abraham Bosse record in elaborate detail the life of the French bourgeoisie. One of the Flemish specialties practiced by Teniers, Jan (the Velvet) Brueghel and others, depicts interiors with noblemen amidst their precious collections.

Quite different from today, most important works of the Golden Age were commissioned by the Church or by noblemen, for specific places and purposes. From many surviving contracts it is obvious that patrons intervened to a large extent in the choice of subject and style. One after the other, Caravaggio's masterpieces were turned down by churches after com-

PRECEDING PAGES: Isaac Soreau, *Still Life with Fruits and Flowers.* Oil on canvas, 19⅝" x 25½"; circa 1630. Courtesy, Galerie Nathan, Zurich. LEFT ABOVE: Simon Vouet, *Madonna and Child.* Canvas, 39" x 31½"; circa 1635–1640. Courtesy, Wildenstein & Co., Inc., New York. LEFT: Pieter Binoit, *Nature-morte à la Corbeille de Raisins.* 50 x 72 cm.; initialed *PB* and dated 1617. Courtesy, J. O. Leegenhoek, Paris. OPPOSITE: Jan van Goyen, *View of Dordrecht.* Oil on canvas, 19⅞" x 30"; 1644. Courtesy, Galerie Nathan, Zurich.

Great numbers of Baroque paintings are still on the market.



pletion, for not conforming to accepted taste. Historical subjects might be chosen with an allusion to an event in the patron's life. In Italy allusions sometimes were made to a patron's noble descent from, say, a Virgilian hero. Art books are rife with intriguing accounts of the complex and, at times, mutually stimulating relationship between painter and buyer.

Today, the interest in Baroque art is at a peak. Museums, scholars and the public alike are keenly alert. Great numbers of Baroque paintings are still on the market, whereas good works from the Renaissance have become extremely scarce and costly.

It stands to reason that the collector's choice of available Baroque art differs profoundly from the list of masterpieces found in historical textbooks on art. Frescoes, large altarpieces, works by Velazquez, Rembrandt, Vermeer and others are no longer on the market. While religious and historical paintings used to rank highest, it is the more intimate side of Baroque art that encounters the favor of the art lover. Ironically, history has it that the merely extravagant architectural fantasies of Monsu Desiderio today prove more attractive to some than masterpieces by Carlo Maratta, or that the rare Brasilian views by Frans Post sell for higher prices than works by masters of far greater merit.

Collecting trends in art undergo constant fluctuations. To follow and explain them is fascinating. While some artists like Poussin and Claude have at all times been esteemed, others have been rescued from oblivion. Such is the case of Vermeer, La Tour, and the Caravaggists. Religious works, portraits, and miniatures, which were still highly sought after at the beginning of our century, are now much less in demand. Large or oval paintings are







now less desirable. A calm seascape is more valuable than a rough sea, while a landscape with a burning city, or a still life containing fish or a skull, is usually difficult to sell.

London, with its leading auction houses and dealers, is the hub of the Baroque market, followed by New York. Many Netherlandish paintings are still available in Amsterdam and Brussels. But heavy exportation of major works has caused some problems and shortages in the Roman market.

Buying at auction requires a very competent knowledge, and the pitfalls can be numerous. Generally the guaranties offered by reputable art galleries are well worth it. Reflecting the worldwide recession, prices have been low for the last couple of years. Presently it seems advisable to buy, enforced all the more by the fact that the supply of old masters can only dwindle. But quality and visual satisfaction ought always to be the collector's guiding concern. Prices range from world records like Velazquez's *Pareda*, bought by the Metropolitan Museum for $5 million, to as little as $1,000 at a sale. Dutch paintings from the Golden Age, which are almost always executed with unfailing technical mastery, may start as low as $5,000, rising to six figures for masterpieces. No sensational discoveries should be expected in auction rooms, antique shops, and attics. Old-master drawings, which likewise have their amateurs, are usually rarer than paintings, and comparatively expensive; they are traded and collected among a restricted circle of demanding connoisseurs. Compared with the price perimeter for modern works, which is at times artificially inflated, Baroque paintings remain, then, among the most attractive for today's astute and informed art collector. □

TOP: Jacob van Ruisdael, *A Landscape with a Cornfield.* Canvas, 18" x 21½"; circa 1660. Courtesy, Thos. Agnew & Sons, Ltd., London. CENTER: Pieter Claesz, *Still-Life.* Panel, 14" x 25"; monogrammed and dated 1629. Courtesy, Empire House, London. LEFT: Lodovico Carracci, *Alexander and Thais.* Canvas, 51¼" x 66½"; circa 1600–1610. Courtesy, P. & D. Colnaghi & Co., Ltd., London. OPPOSITE: Cornelis de Man, *The Gold Weigher.* Canvas, 32" x 26½". Courtesy, Empire House, London.



Oasis

Casual Comfort in Palm Springs

INTERIOR DESIGN BY STEPHEN CHASE, OF ARTHUR ELROD ASSOCIATES
ARCHITECTURE BY LASZLO SANDOR,AIA PHOTOGRAPHY BY FRITZ TAGGART



ABOVE: Massive copper-clad doors mark the entrance to the large modern residence, a smooth horizontal structure that hugs the flat desert landscape. OPPOSITE: A feeling of height and spaciousness, unbroken by color, informs the Living Room. Furnishings and decorative items are grouped on flooring of travertine.

PALM SPRINGS. The name itself calls to mind embracing breezes, languid nights and warm sands. It is here that sun and water and man's ingenuity have created an established resort; where palms and pines flourish, and the desert sands are tamed.

In an area where trees soar against the backdrop of the San Jacinto Mountains, interior designer Stephen Chase has created his year-round residence, a modern house hidden behind the aged walls of a former estate. It could be in Morocco or on a Greek island, instead of being two hours from the large city of Los Angeles.

If we had the knowledge rather than the vision of perfection, this could be called a perfect house in a perfect setting. But, says Stephen Chase, "I could redo it today and improve it."

His search for refinements is clear; his level of finish high. There are no accidents or bursts of carefree spontaneity here. This is a house of deliberation, every inch conscientiously considered. Textures interplay, one against the other: matte-finish metal reflects against polished steel; soft edges counterpoint hard edges; reflective surfaces contrast with opaque. And over all, natural light filters through in various degrees of intensity, in harmony with its locale.

Severe in its exactness, the design itself is the focus. There are not many antiques, and Mr. Chase's collections have been chosen for decorative and







Further views of the Living Room. ABOVE LEFT: Soaring architectural vitrines, in addition to showcasing exotic objects, serve as the framework for the upstairs mirrored loft and a conversation area carved into the main level. The seated bronze figure is from a Javanese temple. ABOVE RIGHT: Abundant light passes through vast windows facing outdoor terracing. RIGHT: A view toward the sunken Conversation Area reveals the refinement and interplay of subtle textures and surfaces. OPPOSITE: Banquettes seem to float above the Edward Fields carpet in the Loft; the leopard-print pillow fabric is from Clarence House.

personal reasons—and for their charm.

"I have nothing of great monetary value," he says. "Everything could be replaced tomorrow. I don't have antiques, because I would want the very best. And even if I could afford them, someone already has them. If something happened to them, I would feel tremendous responsibility. However, I do borrow from the nature of antiques, duplicating the craftsmanship and the perfection of the woods. Quality—I apologize for using an overworked word—is what I really like to add to contemporary design.

"I think people want the luxury of what we used to call 'living in the grand manner'—with velvet draperies and bell pulls. We can have the same luxury, today, but in contemporary









OPPOSITE: The Dining Room takes a naturalistic tone, conveyed by Richard Kishady's jungle mural, the many sea forms in the vitrines, and the tree-trunk table base. ABOVE: The view from the living room Bar takes in the cool placid pool, dramatically extended by a mirror mirage beyond.

terms. I feel that way about paintings, too. I like new artists because their work reflects the present moment.

"After all, my own thinking changes constantly. A few years ago I dismissed mirrors as a contrivance in decorating. Today I use them as a way of replacing lost space. I can make four thousand feet look like eight. Of course, I don't put them where people have to look at themselves all the time. That would be too much."

The house is conceived so carefully that Mr. Chase can entertain fifty guests for the evening and there is nothing to do the next morning but empty ashtrays. The very absence of coasters is indicative of his attitude.

"I don't like little safety things," he says. "You can come in from the pool wearing a wet bathing suit and not hurt a thing. I don't believe preciousness belongs in today's living. That doesn't mean I believe in the sterile look that is often erroneously thought of as contemporary. I call that anti-decorating. I don't think man's feelings can be reduced to cold floors and pillow furniture, or stamped out with wicker furniture and tree-trunk tables. I wouldn't design a room that diminishes people. That's negative."

Quite the contrary, he designs rooms that show people at their best, at their most comfortable. This approach is constant, whether he is designing a Colonial mansion in Seattle, a contemporary house in Kansas, or a



"I can take any look and make it appropriate to today."





OPPOSITE: Strict attention to fine detailing on every surface is evident in the silk-wrapped Master Bedroom. Antique Chinese funeral figures and ginger jars and a Duane Wakeham landscape provide quiet artistry. Carpet by Edward Fields. ABOVE: The Powder Room's tortoiseshell-patent leather walls shimmer between brass strips. RIGHT: The Master Bathroom appointments such as the sunken Kohler tub and Sherle Wagner faucets are well in keeping with the logic that characterizes the total design. The painting is by Marilyn Lowe. Sleekly efficient blinds are by Levolor Lorentzen.

traditional apartment in New York.

"I can take any look and make it appropriate to today," he says. "There is nothing I like better than to go to a fabric showroom and pick out material with birds and flowers. But I might choose them on a black ground instead of white, and I would arrange traditional furniture in a new way, perhaps on a diagonal."

Design to Mr. Chase is thinking in new terms, not for their own sake, but to find a way that is in harmony with today. For instance, many people assume they must have acoustical tile ceilings. Not at all, he suggests; there are any number of other ways.

"When I first started in the design field," he explains, "I would suggest that a client go a step beyond and select a $300 chair instead of one for $200. Today, I ask if we want a chair at all. And if we do, I design it myself. There are good furniture lines around, but there are just so many ways to cover a chair, and then I would have to repeat myself. I don't copy anyone, and least of all myself."

Everywhere in the house there are clever solutions, such as the use of commercial tile to cover the bar, or placing electrical bathroom outlets in drawers that house hair dryer, shaver and so forth. These are appreciated as daily and necessary conveniences.

"A beautiful house that doesn't work," the designer says, "is like the child who fantasizes about living in a castle. He *still* has the problem of brushing his teeth and combing his hair. I want to simplify these problems, make life as much like a silver tray of tea cakes as possible."

Perhaps the only touches of whimsy can be seen in a few carefully chosen pieces from his collections, or by the pool, in the bronze lions whose patina the elements have turned a gray blue, the color of dusk. Mr. Chase has edited himself to a bare minimum.

"There is nothing here that distracts me," he says. "But my apartment in Beverly Hills is cluttered with a good deal of memorabilia, things I've had for years and can't bear to part with. I use the apartment for weekends or overnight when I'm in town on business. For that very reason this house is all beige—the color doesn't intrude."

Among his many current design projects is a house with an emerald green floor and exterior use of primary colors: yellow, blue and red. The colors will be integrated into a drama with all the thoroughness and painstaking attention to detail given his own monochromatic beige house—all of it revealing the professionalism of a most logical designer. □

Traveling by Rail

Private Pullman Coach in Canada

INTERIOR DESIGN BY BUDD SUGARMAN, IDC PHOTOGRAPHY BY IAN SAMSON



IN CANADA, after a lapse of many years, private railway coaches are returning to vogue. And in the manner of other prestigious possessions, like yachts and jet aircraft, they are proving to be a test of the interior designer's creative ability and ingenuity.

In the period between 1890 and the beginning of World War II there was perhaps no greater symbol of wealth and prestige in most parts of the world than the private railway coach.

Originally the cars were built for railroad owners and executives, but their popularity soon spread. Men of means, with no railroad connections at all, soon found them to be a necessary luxury, and the names of owners provided a *Who's Who* of wealthy industrialists, society figures and political leaders. Opera and concert stars often had the use of a private coach written into their contracts.

Today, however, ostentation is no longer the fashion and, though the private railroad car is returning, it is returning under a different guise.

This is particularly true of the car now owned by Mr. and Mrs. James Conklin, of Brantford, Ontario. They acquired it, not for show, but as a traveling family home and a necessity for Mr. Conklin's business. For three months of the year it is used to transport the family to the various parts of Canada where Mr. Conklin supervises the details of his business.

These practical considerations called for an entirely new approach to the question of décor, since the creation of luxury and opulence was not a guiding principle. The Conklins sought the advice of Toronto interior designer Budd Sugarman.

"Do whatever you want," Mr. Conklin told him. "But everything must be completed in three months. We have to leave for Vancouver."

Naturally the most serious challenge lay in adjusting to the limitations of space dictated by the shape and form of the railway car.

"That solid steel construction was rather a headache," comments the designer. "It made *every* detail of remodeling enormously difficult."

He soon found the solution to these restrictions of form by effectively denying the limitations of space and adapting the rigid steel construction to his own purposes. To accomplish this he used a number of simple devices. Mirrors and the repetition of fabrics served to suggest a larger space than actually existed. And Mr. Sugarman was careful to harmonize—and make use of—as much of the original equipment as possible, such as overhead lighting and galley fixtures.

"On one level the work was simple," says the designer, "and yet very tricky—to take a flavorless mahogany-walled Pullman, and convert it to something pleasant and livable."

Budd Sugarman's design is appropriate to the present and without the ostentatious bravura of the nineteenth century. And yet there is still a marvelous element of fantasy in owning a private railroad car. Perhaps it is only necessary to think of the Conklins and their children—to hear with them the train whistles and the roar of the iron wheels and to watch the tracks unrolling behind them into the vast and magnificent Canadian landscape. □

ABOVE: The 1920s-style Pullman coach, a luxurious throwback to a bygone era, provides the amenities of a private home for its touring owners; the Conklins travel many months of the year throughout Canada. The adjoining car is a recent acquisition. OPPOSITE: The use of a bold lattice-motif fabric overall and closely coordinated deep-toned patterns nearby unifies the Living Area and adjoining Corridor/Library, creating the illusion of spaciousness.





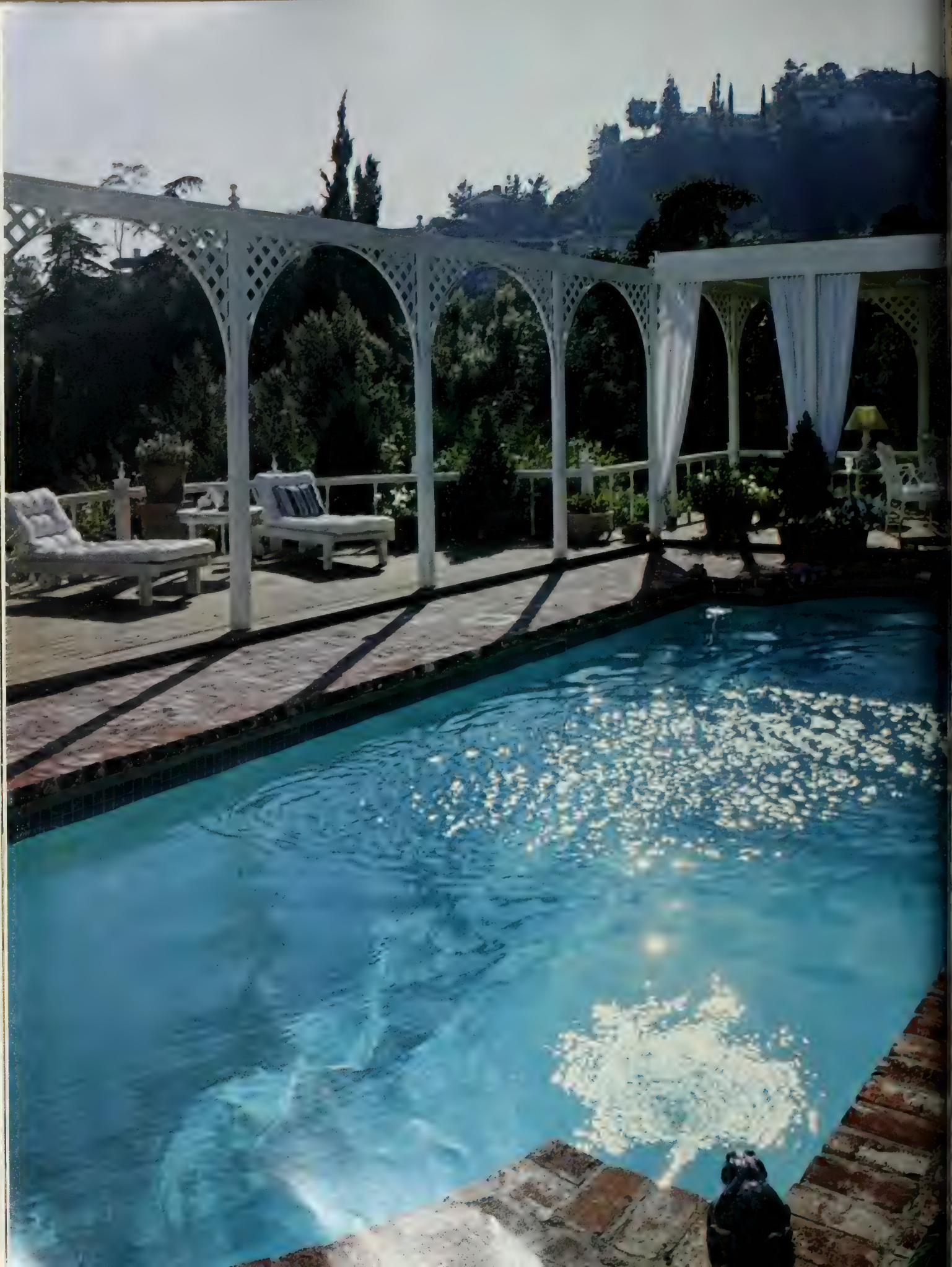




TOP: Remodeling was a formidable part of this unusual assignment because of the coach's all-steel construction; designer Budd Sugarman did, however, replace two porter's berths in the Dining Room with bookcases and china storage. Antique Biedermeier chairs surround an expandable table. ABOVE: Field flowers bloom in daughter Melissa's Bedroom. RIGHT: The lighting fixtures, mirror and stainless steel fittings in the Bedroom of the Conklin's teenage son are original. The frog treillage fabric is from Brunschwig & Fils, as is the leopard-print toile seen in the dining room.

...train whistles and the roar of the iron wheels.









Eighteenth-Century Country Furniture in America

BY MARVIN D.SCHWARTZ



THE COLLECTING of American furniture is fast coming into its own. Collectors preferring fine line and simplicity find the characteristic subtlety of design in country pieces quite appealing. Far superior to the rough factory products of the mid-nineteenth century once considered country furniture, such pieces as wagon seats and unpainted pine chests, beautifully but simply made, are enjoying a fresh new appraisal and reevaluation.

Prices for country pieces are generally lower than those commanded by the best sophisticated American work. In fact, really plain country design is as reasonably priced as better contemporary furniture. The finer, more distinctive pieces, though, demand prices similar to those of good antiques: A highboy at four thousand is a possibility for the very patient, but ten- to twenty-thousand dollars is the more likely price for a handsome rural example. Rare prized pieces with unusual decoration may cost as much as fifty thousand dollars or more.

It takes very careful detective work to track down the right shops, but it is

ABOVE: Corner chair of walnut and birch; circa 1745. Courtesy, Bernard and S. Dean Levy, Inc., New York. LEFT: Pennsylvania cupboard of walnut and poplar; circa 1750. Courtesy, Bernard and S. Dean Levy, Inc., New York. OPPOSITE: A very rare Pennsylvania highboy of curly maple wood; the top has a beautifully molded pediment with carved rosettes and urn finials. The base has a shaped apron and shell carving on cabriole legs. Circa 1760. Courtesy, Gary C. Cole American Decorative Arts, New York.

still possible to find the perfect country-style chest during a long drive through Vermont, Massachusetts or rural Pennsylvania. Of course, dealers in remote New England towns are as apt to obtain their merchandise in large containers from England as in truckloads of discoveries from local attics. On the other hand, New York dealers who specialize in country pieces may find the ideal masterpiece nestled in a remote farmhouse.

Where these pieces turn up is not as important as their appearance and quality of design. Simplicity should not be confused with ordinary roughness, and the fact that something was made in the country does not mean it was abused for a century and a half. While countrified Victorian factory furniture can be amusing decoration, it is not as satisfying as the fine, subtle output of the eighteenth- and early-nineteenth-century cabinetmakers.

The differences between city and country work are matters of degree. What we admire as rural are the simple interpretations of complex fashionable designs of the eighteenth and early nineteenth centuries. Most were made of local woods, rather than of the more elegant mahogany, and have none of the more intricate decoration popular on the mahogany pieces. Leaves, flowers and architectural motifs were rendered schematically by the country craftsman, while the city craftsman was more interested in creating details that were convincingly true to life. To be sure, there were a number of rural cabinetmakers recorded whose output fits in the general category of country work. At the same time, a number of simple pieces have turned up with documentation to prove they were made in the shops of the most sophisticated urban makers. For example, William Savery, a Philadelphia cabinetmaker whose label has been found on elaborately carved pieces, also did some very plain chairs.

The rural approach was basically an economic one, with simple designs and no frills. Curving legs on city furniture were often straightened out on the country versions. The country cabinetmaker, regardless of location,





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tended toward conservative designs yet with a unique integrity.

Since the country cabinetmaker was essentially not interested in keeping up with the latest trends in furniture fashion, he sometimes continued to use very early models long after they were forgotten. The seventeenth-century-style cabinet, then popularly known by the Dutch word *kas,* was made in New York and New Jersey until the early nineteenth century. The massive form, with its large cornice, looks as monumental as any seventeenth-century piece in later interpretations, but the cabinetmakers of the 1770s and 1810s introduced less elaborate, more delicate details than were characteristic of earlier distinctive designs. The old-world models had been made of walnut and ebony, while the later, American examples were of cherry wood.

Blanket chests were a familiar form in the seventeenth century and continued to be in vogue until after 1800. Plain or with drawers, the eighteenth- and early-nineteenth-century versions were, more often than not, painted. Some were of walnut or even mahogany, and made of handsomely cut panels, but the painted examples were pine, with delicate floral decoration later evolving into a more geometric floral design. The nineteenth-century furniture makers frequently applied painted graining or marbleizing. In addition to the paint, a characteristic molding around the covers or bases easily distinguishes these pieces. Earlier pieces have bold and relatively heavy curves, which, by mid-century, became more complex, only to become simpler and more delicate at the end of the eighteenth century.

The simple mid-eighteenth-century Queen Anne style was particularly popular with country craftsmen. Although the style usually dates from about 1730 to 1760, the rural examples were often made as late as the early nineteenth century. Urban or rural, it was a style of great simplicity. Carving was more unusual than in the later Chippendale style, and curving forms were generally light and elegant. The records of one Long Island family of

cabinetmakers, the Dominys, show that they were still making the Queen Anne designs in the early 1800s.

To date there are many plain drop-leaf tables cut in the simplest patterns of the Queen Anne style. In examples where the curving leg is square in cross-section, so that the front of this curving form appears sharp or pointed, the maker was very likely a New Englander. The best examples have scalloped skirts in graceful patterns between the legs. Lightly proportioned legs were preferred in New England, while heavier designs were more common in Pennsylvania and the New York environs.

High chests reflect the same taste as the tables, and light legs are sometimes a clue in distinguishing the origins of these pieces. Fine rural New England examples have delicate frames with flat tops over the lightly proportioned legs. What would have been a shell, on a Boston chest, was executed as a fan, in the country. New York and Pennsylvania versions are apt to be more heavy and plain when rendered in the Queen Anne style.

Among the most appealing and complex country furniture designs are those that were obviously inspired by Chippendale-style models. Thomas Chippendale exerted a strong influence on American design. The rural pieces are amusing interpretations, often delightfully primitive. The original designs are pretentious, with elegant classical elements combined with a flamboyant use of the classical orders. The country version is sometimes as elaborate as the model, and at other times a brilliant simplification. One group of chairs has elaborately curving splats in a simple cut-out version of what appears in the Chippendale book. These often originated in Connecticut, and while they dated from the early nineteenth century, they offer an interpretation of the Rococo that carries strong appeal. One New Hampshire interpretation, attributed to a family named Dunlap, is based on the straight-legged Chinese Chippendale design. But because it is narrower and longer than typical, the

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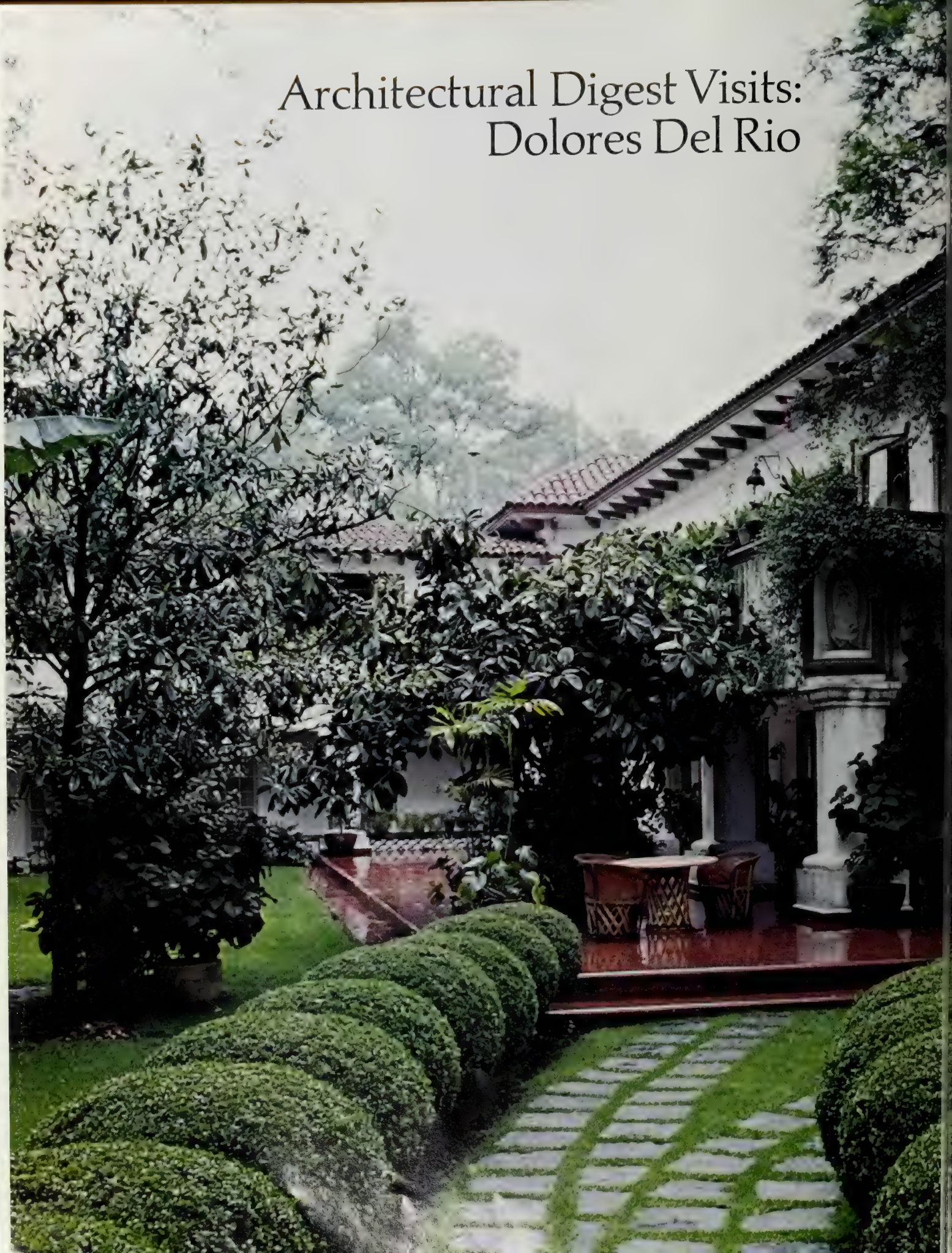
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1. Pennsylvania 18th-century Windsor comb-back armchair with finely scrolled bars, D-shaped saddle seat and typical Philadelphia blunt-arrow feet. Courtesy, American Colonies Antiques, Los Angeles. 2. New England highboy of maple, poplar and pine; circa 1730. Courtesy, Bernard and S. Dean Levy, Inc., New York. 3. Massachusetts Queen Anne lowboy with original brasses; circa 1750. Courtesy, Ronald A. DeSilva, Incorporated, New York. 4. Connecticut daybed of cherry wood; circa 1700. Courtesy, Bernard and S. Dean Levy, Inc., New York. 5. Pennsylvania Chippendale slant-front desk of curly maple wood, having fully developed form with nine shell-carved interior and quarter columns. Circa 1760–1780. Courtesy, Gary C. Cole American Decorative Arts, New York.

Architectural Digest Visits: Dolores Del Rio





PHOTOGRAPHY AND TEXT
BY ALLEN CARTER

WHAT BECOMES this legend most is an acre of lush gardens and a ghost-inhabited house hidden behind high walls in the quietly elegant Mexico City suburb of Coyoacán.

Dolores Del Rio bought the property for the gardens—long before she knew about the ghost, long before she'd even seen the house, in fact. During the decades that followed she has delighted in preserving her private park against all encroachments of a growing, expanding Mexico City.

"I wanted a very Mexican house," Miss Del Rio recalls. "And one afternoon my mother and I were shown this place. We came through the heavy doors from the street, and I saw the garden and the lovely trees in the garden, and I turned and immediately said to my mother, 'This is it!'

"The real estate woman showing us the place said, 'Fine! I'm glad you like it. Now, let's go in, and I'll show you the house.' And I said, 'No! I'm not going in. If I don't like the interiors, I might not buy it. Then I'll be without this garden, and that's a chance I'm certainly not going to take.' "

Miss Del Rio warms to her story. She leans forward in her chair; her

Dolores Del Rio bought her "very Mexican house" without seeing the interiors because she was so enchanted by the lush gardens surrounding it. She and her producer/director husband, Lewis A. Riley, share their beloved hacienda, located in the select Mexico City suburb of Coyoacán, with a toy poodle and a well-documented ghost—a *charro* who searches for his lost ladylove at midnight.

eyes dance; her hands are alive with quick, animated gestures. The superb actress begins acting out her own role.

"I bought the house the next day, and then I was terribly frightened. I thought, 'Oh! What on earth have I done? I wonder what that house is like? It might not suit my needs or anything, and I probably have done something absolutely foolish!' I was very, very worried. Mother and I rushed out here and we went in—the house already was mine, you know—and I saw it for the first time."

She settles back in her chair, with a



laugh: "And that's exactly how it happened—how I got the garden I wanted and, along with it, my house."

That was in 1943, when Miss Del Rio sold her home in Hollywood and returned to Mexico to live. Why did she abandon life in Hollywood after achieving stardom there?

"It was a matter of type-casting," explains Lewis A. Riley, her husband and the producer and/or director of nearly all her plays. "Hollywood couldn't think of Dolores Del Rio as anything except a Spanish madonna, a Mexican señorita or an Indian squaw.



In Mexico, though, she had her choice of roles plus approval of the director."

"For more than fifty years, I have been an actress," says Miss Del Rio. "Would you believe it? I arrived in Hollywood to do my first film on August 27th, 1925. Incredible! The years have gone so fast."

On her way to becoming a legend during that half century, she starred in over eighty films and in some fourteen productions on the stage.

"During my first years in Hollywood," she says, "I was doing five and six films a year. We just turned them out like *that!*" She snaps her fingers and laughs. "Some of those films were very bad, but I think some of them were very good. Some are in the Museum of Modern Art in New York, and in official collections in Moscow and London and Paris—so they must have been good."

The move to Mexico in 1943 actually enhanced her career. She has returned frequently to make films in Hollywood, not cast to a particular type, but as an actress of international reputation. And, living in Mexico, she has been able to devote more time to the legitimate theater. She was most recently seen, in fact, as Margarita in a Mexico City production of *La Dama de las Camelias*—a long way from roles she portrayed a half-century ago. This causes Lew Riley to chuckle: "But would you believe? Dolores *still* gets many offers to do squaws."

The move to Mexico also created problems, the most immediate being the house she had bought sight unseen and with such remarkable haste.

"It was very old-fashioned," she recalls. "It had high ceilings and heavy beams and, well, I don't *like* high ceilings, so they had to be lowered."

Miss Del Rio called in Robert Block, the Paris-based interior designer who had established an office in Mexico.

"Really," she says, "it was Robert Block who did the house. He included all kinds of Mexican themes, but he tried to give it a very modern feeling because that's what I wanted. It's really very simple. Because that's what I am—Mexican but modern."







OPPOSITE ABOVE: Mr. Riley brought this pre-Columbian Olmec artifact from western Guerrero to the gardens of *La Escondida*. OPPOSITE: A café table setting awaits the Rileys on a glistening terrace just cleansed by an early-morning tropical shower. TOP AND ABOVE RIGHT: In one corner of the Living Room Oriental objects are arranged before the panorama of a 17th-century Coromandel screen. The room still exudes the early-forties atmosphere it had when it was first designed, and is used primarily for formal entertaining. To augment the Mexican flavor, nopal cacti were painted on the mirrored mantel. The ceiling was lowered to make it modern. Miss Del Rio's portrait, by John Carroll, was painted in 1943. RIGHT: Tall tapers illuminate a Diego Rivera portrait of the international film star and the Dining Room table setting of antique Mexican silver.

Mr. Block modernized by lowering ceilings, and added Mexican styling by painting designs of nopal cacti on the mantel of the living room fireplace, and of tropical fruit on a gold *petate* beneath the glass of the dining room table. And, for a movie star whose beauty is legendary, he put floor-to-ceiling mirrors everywhere: in the foyer, in her boudoir, in a hallway connecting her bedroom with the library. The effect is striking.

Strangely, there are few hints that this is the home of a movie star, no displayed mementos of an acting career now entering its second half-century. There are, to be sure, a few photographs of Miss Del Rio—snapshots propped against books on the library shelves, a silver-framed photograph prominent on Lew Riley's desk—but no more than any loving husband would show of a beautiful wife. And there are the portraits, but Miss Del Rio looks like a different person in each one, portrayed as she appeared to John Carroll, Adolfo Best, Roberto Montenegro, Rosa Covarrubias, Miguel Covarrubias, José Clemente Orozco, Diego Rivera.

There are ghosts in the house, real and fancied. The real ones are ghosts of Mexico's past—a large and varied collection of pre-Columbian statues and artifacts. There are delicate figures from the funeral island of Jaina on a low table in Miss Del Rio's bedroom. There are idols from Colima and Nayarit standing guard in Mr. Riley's bedroom and study. The statue of a smiling gentleman from another time and place, seated in greenery before tall mirrors, welcomes guests in the entrance foyer. Other statues from Oaxaca and Veracruz separate books on the library's shelves. And, also in





Dolores Del Rio and Lew Riley merged their extensive individual collections of pre-Columbiana when they married, sixteen years ago. ABOVE: A back-bending acrobat from Colima encounters himself in a mirrored Library tabletop. RIGHT: An Olmec figure weeps among cheery-visaged Remojadas in a Hallway niche. OPPOSITE: Carvings line the mantel and nestle among the bookshelves in the library. The Rileys often curl up in the fireside chairs and discuss the day's events over dinner on trays.

There are ghosts in the house, real and fancied.



the library, an acrobat from Colima does a spirited back-bend on the reflective surface of a mirrored table.

"Dolores and I each had pre-Columbian collections when we were married, sixteen years ago," Mr. Riley remarks. "Now we've completely forgotten who originally owned what."

The fancied ghost has given the couple rather more difficulty. He is called *El Charro de Coyoacán,* and his existence—according to Miss Del Rio—has been documented in at least two histories of the area.

"All of this once was a part of an hacienda called *La Escondida,*" she explains. "Some of the thick walls of this house, in fact, were walls of the main hacienda built during the last century. Well, the hacienda was destroyed and this *charro* lost his ladylove. Now he







returns, they say, at midnight when the moon is full, searching for her. People say they can hear the hooves of his galloping horse. It is a very romantic story, don't you agree?"

"And it's given us some trouble," grumbles Lew Riley. "Many people are really afraid to work in a house that is supposedly haunted."

Miss Del Rio, with her sure sense of history, calls the property *La Escondida* and, with or without a galloping *charro*, it still has the fascinating aura of an old hacienda. As always with Mexican haciendas, the land is considered far more important than the house.

Enter La Escondida from a quiet Coyoacán street, through the massive stone and wood Spanish Colonial gateway, and the first thing to be seen is the land, the garden. A stone dog, sitting on its haunches, seems to yap a greeting at the beginning of a hedge-lined walk that leads, finally, to the house. The building broods against the high walls in one corner of the property, almost jealous of the garden, as if it knows it does not rank first in the affections of its owners.

Still, the house speaks eloquently of the couple who lives there. The downstairs living room and dining room are reserved for formal entertaining and still evoke a feeling for the early 1940s, when they were first designed. If there were music here, Glenn Miller or Tommy Dorsey would seem most appropriate in such a context.

It is upstairs, on the second floor, that the house becomes more personal. Here both Miss Del Rio and Mr. Riley are revealed as enthusiastic collectors of pre-Columbian art and as avid readers. Mr. Riley's private study is lined with well-used books, as is the library the two share as a sort of intimate, informal living room. They often take their evening meals on trays

ABOVE LEFT: An exotic tableau dominates Miss Del Rio's Bedroom: five funereal figures from Jaina stand before an antique screen purchased in Tokyo. LEFT: Her pastel-toned Boudoir is generously mirrored—a device not unkind to a beautiful woman. OPPOSITE: Upon entering the high-walled estate three decades ago, through a wood-and-stone Colonial gateway, Miss Del Rio gazed upon this view of the gardens. It was love at first sight.

....it still has the fascinating aura of an old hacienda.

in the library, curling into comfortable chairs before the fire, discussing the happenings of a busy day—referring to themselves as "Lew" and "Chata," and playing with the toy poodle.

But they are most at home in the magnificent gardens they both love. Miss Del Rio sometimes breakfasts while strolling in the garden, carrying a plate of papaya and looking up at the towering eucalyptus, elm, jacaranda, banana and rubber trees.

Lew Riley, though, digs the toe of one shoe into the thick lawn and confesses, "Neither of us is a garden specialist at all. We have a lot of plants because we think they look nice, so we buy them. But we don't really know a great deal about them."

The result is a zestful mix: formal box hedges near wild-looking yucca, delicate tree ferns growing with broad-leafed papaya and philodendron, competing blossoms of hydrangea, bougainvillea, magnolia and *Rosa Mexicana*. Such is the garden today, the principal reason for buying the property three decades ago.

It is a garden full of charm and surprising vigor. It is almost as vigorous—almost, but not quite—as the lively, laughing and charming people who own the house. □



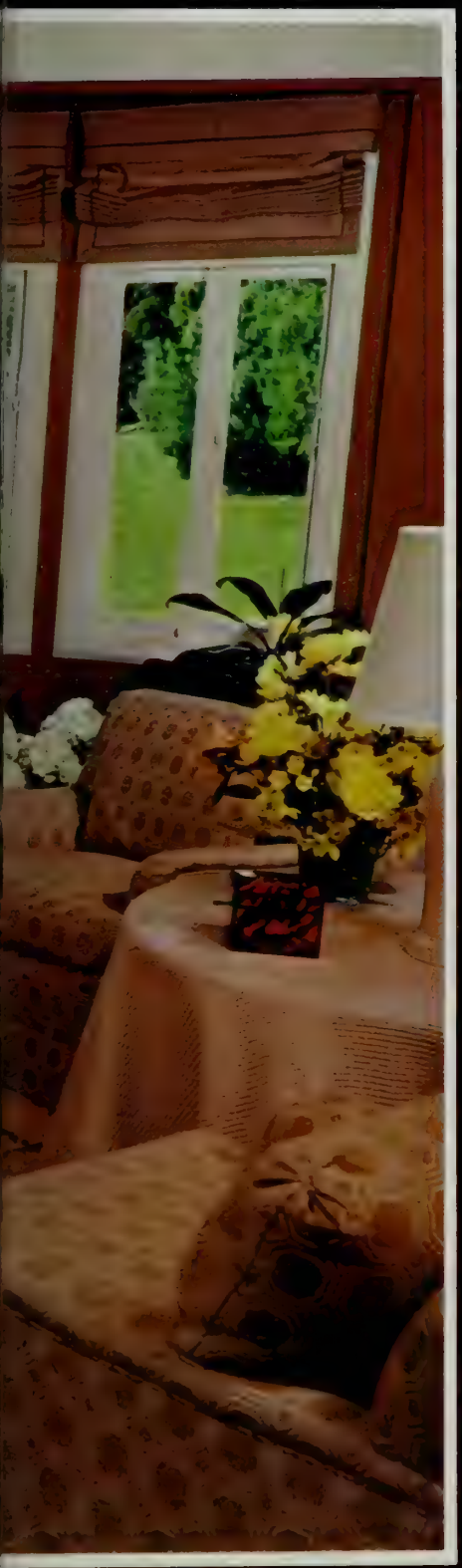
San Francisco Statement

Anthony Hail Masters Small Space

INTERIOR DESIGN BY ANTHONY HAIL PHOTOGRAPHY BY RUSSELL MAC MASTERS



THERE WAS a look that I wanted for myself," says Stephen P. Farish III. "Something like the tones of Billy Baldwin's apartment in New York, I suppose. Well, I went to Tony Hail, here in San Francisco, because I really like neutrals, and I had heard about his excellent use of them."



The end result for Mr. Farish is what Anthony Hail describes as "a modern statement in a very traditional apartment building." Structural changes were minor: large drawers were built into the dressing room; a Murphy bed was removed and the space enclosed for a bar; and the kitchen door was relocated.

The building is across from Lafayette Park in San Francisco's Pacific Heights district, and the living room looks out over the green park. Mr. Farish has banked the area in the bay window with large palms, plants and small trees in baskets and cachepots, in order to carry the green theme into his apartment.

The living room has access to the bedroom through large double doors in which the glass—"very ugly gymnasium beaded glass"—has been replaced with wood. Most of the time the doors are open to give a feeling of space to the small rooms. The repeated fabric pattern—white octagons woven into a light cocoa background—also contributes to this illusion, with the same fabric covering two chairs in the living room and the double bed (headboards, quilt and cushions that transform it into a deep couch) in the bedroom. This fabric also covers small screens that hide the radiators.

Sunny yellow walls in the entry hall give way to aubergine in the kitchen/breakfast room and bar areas, where Mr. Farish entertains small groups informally. He does all the cooking himself and likes to make the journey from stove to table as easy as possible.

Camel-colored walls in the bedroom help further the neutral look, as do the Moroccan wool Berber rugs, the cotton fabric on the table and the linen Roman shades bound with darker linen for emphasis.

Here are green accents and touches of red—the nineteenth-century pigskin trunk from China, which sits on a red lacquer stand especially made for it, the paprika red glove-leather chair, and green in the living plants.

Natural materials are also evident in the tortoiseshell boxes in the living room and the tortoiseshell-framed mirror over the eighteenth-century oak and inlaid mahogany chest in the entry hall. And there are many shells and fresh flowers everywhere.

Although new fixtures were used throughout the apartment—the exception being the retention of old glass doorknobs—there was no attempt made to disguise in any way the original structure of the apartment.

"We wanted to keep the tradition of the building and still have a clean-cut modern living space," says Mr. Hail. "There were no budget limitations; everything is of excellent quality.

"But it is economical. The material is durable; the lacquered nest of tables would fit anywhere, as would the eighteenth-century blanc de chine lamp. And it's not dated. If Mr. Farish should move, everything could be moved directly into a library, or any other room, for that matter."

His 24-year-old client agrees: "I wanted a place where I could entertain my friends comfortably. I'm pleased, very pleased. The apartment's everything I wanted it to be." □

LEFT: A young bachelor's three-room San Francisco apartment is purposefully uncluttered and undated; its furnishings are comfortable for today and adaptable for future moves. Painting by Ralph Du Casse. BELOW: A small-scale 18th-century Japanese screen signed by Mori Sosen expands the adjacent Bedroom. The lacquered cubes and the geometric-patterned upholstery that unify the design are from Randolf & Hein.



Florida Palazzo

Vizcaya: A Dream Realized



VIZCAYA is an Italianate palazzo on the shores of Florida's Biscayne Bay, near the point where Miami was founded as an Indian trading post. It was conceived as a small but flawlessly executed Renaissance villa—a retirement cocoon for James Deering, a Chicago farm machinery magnate.

However, the estate was so thoroughly planned that it expanded far

LEFT: Between 1914 and 1926, bachelor industrialist James Deering transformed 130 acres of marshland edging Florida's Biscayne Bay into an Italianate estate for the declining winters of his life. In the foreground is a Baroque casino. BELOW: Oceangoing schooners once approached the seventy-room palazzo via a private harbor. OPPOSITE: A Venetian chandelier in the ornate Reception Room illuminates one of three 18th-century ceilings from the Palazzo Rossi in Venice. Scalamandré reproduced the wall silks from the original 18th-century Italian designs.



PHOTOGRAPHY BY ROBERT FRESON







beyond the original intent and became a Rococo monument to a man who was by natural inclination reserved, hard working and very private.

It began to take shape in 1910, when James Deering fell in with a stimulating companion, the painter Paul Chalfin. Chalfin had won a *Prix de Rome* to study at the American Academy in Rome; he had been a curator at the Boston Museum of Fine Arts and a lecturer at the Metropolitan Museum of Art. He was waiting to paint his masterpiece, but meanwhile making a living in New York by working on Elsie de Wolfe's staff in her studio, and learning the basics of interior design.

Deering soon enlisted Chalfin's help in planning his seaside villa in Miami. For two years they talked and toured Europe until they agreed on a style for Vizcaya. It would be Florentine and Venetian in its specifics—a home taking advantage of the tropical climate and magnificent sea vistas.

Chalfin enlisted the help of architect F. Burrall Hoffman, Jr., a Harvard





....a home taking
advantage of the tropical climate
and magnificent sea vistas.

graduate who had earned his architectural degree at the Ecole des Beaux-Arts in Paris. Hoffman decided that Florida oolitic limestone was to be used for the building, and foundation stones were imported from Cuba, where the oolite was stronger and not as porous as the local variety.

The villa itself developed rapidly on the drawing board. It was to be three stories high with soaring ceilings to accommodate such treasures as the seventeen-foot-high Pisani gates purchased in Venice. The house came to resemble a fortress shaped around four towers, and the estate included farm buildings and maintenance facilities—even a small firehouse.

PRECEDING PAGES: Venetian iron gates from the Palazzo Pisani open onto the marble-floored Tea Room, an enclosed loggia whose painted canvas walls depict the destruction of Troy. The mantel and consoles are 17th-century Nubian marble. BELOW LEFT: An elaborate 18th-century chinoiserie mantel separates seascape murals painted in the manner of Claude Vernet, in the Breakfast Room. BELOW RIGHT: The 17th-century Cippolino marble dolphin table in the East Loggia came from a Roman palace, as did the bronze-covered cedar doors.



Vizcaya was four years in the planning. In 1914 the first ground was broken, and two years later James Deering moved in, although there was still a great deal of gardening to be completed. The work had been completed with remarkable speed, considering the fact that roads had to be cut through a mangrove swamp to bring in the building materials overland.

Today the Deering estate is a Dade County museum, constantly being restored through private contributions. Perhaps one of the most important contributors is Franco Scalamandré, who has worked on a scaffold for hours, copying designs from antique wallcovering that needed to be restored, duplicated or replaced.

Over two hundred thousand visitors come each year to Vizcaya, to see the magnificent house and the thirty tropical forest acres as well as the severe topiary and the terraced gardens designed by Diego Suarez.

Volunteer guides, with specific knowledge of the decorative arts, lead tours through sixty rooms filled with an incredible variety of objects—ranging from a first-century Roman carved marble incense burner to a group of whimsical sea urchins swimming in bas relief on the ceiling of the enclosed swimming pool. The ceiling provides the bather, floating on his back, with the illusion that he is underwater.

James Deering himself enjoyed parties, but he was in failing health when his great house was completed. However, he did enjoy having guests for luncheon. They would arrive by yacht and anchor in Vizcaya's harbor, where the water was tamed to a blue-silk finish by a great stone barge designed and decorated by A. Stirling Calder. The barge was a version of one Calder had seen at the Villa Borromeo at Lake Maggiore, Italy. Such distinguished guests as Louis Comfort Tiffany and Lillian Gish would often be part of the company that passed the afternoon talking and exchanging gossip.

In those days at Vizcaya a favorite diversion was to tour the grounds—to float on a gondola in the canal that wound through the estate, to feed the ducks on the man-made lake and to admire the boathouse and the yacht, *Nepenthe,* that lay at anchor.

When James Deering died, in 1925, two nieces and a nephew inherited Vizcaya. The heirs kept some of the



Aided by an architect, an artistic supervisor and a Florentine landscape architect, Mr. Deering skillfully blended four centuries of Italian décor with the weight of scholarship modified by a light touch. LEFT: The sumptuous Espagnolette Guest Bedroom was designed in the Rococo style to include a full set of 18th-century painted and lacquered Venetian furniture; the ceiling is also Venetian. The silk chaise upholstery and bedhangings were reproduced by Scalamandré from the 18th-century originals. OPPOSITE: The Cathay Guest Bedroom strikes a different chord, one of Oriental whimsy, with a grouping of polychromed and lacquered 18th-century chinoiserie furnishings.



James Deering wanted to reflect his appreciation of the decorative arts.

land in the original estate of 180 acres and turned the rest, including the mansion, over to Dade County. It is more than fitting, since James Deering clearly wanted his last home to reflect his own knowledge and appreciation of the decorative arts. And today there are many who benefit from the magnificent heritage he left.

Visitors to Vizcaya now frequently rent the grand Italianate palazzo for wedding ceremonies. Often, celebrities will drive up in limousines for a special party, debarking at the entrance piazza with its statues of Ponce de León and his navigator mounted on high pedestals. Over the years, in fact, Vizcaya has been the scene, not only







of weddings, but of important parties. The great terrace is spectacular and lends itself to such occasions.

When you visit Miami, the chances are that seeing Vizcaya and its splendors will remain one of the landmark occasions of your life.

James Deering—with the artistic help of Chalfin, Hoffman and some of the best artists of the first decades of the twentieth century – managed to create an eclectic mixture of beautiful but unrelated periods that today remains tranquil and satisfying.

Perhaps he did not intend it that way, but James Deering has gone down in Florida history as a benefactor to the general public. □

BELOW LEFT: Another view of the East Loggia, which stretches along one side of a large, palm-fringed inner court. The columns are local limestone. BOTTOM LEFT: The indoor/outdoor swimming pool area was designed to resemble a grotto; the ceiling frescoe is an underwater scene. Water from an artesian well flows into the marble pool through lion masks on the wall. BELOW RIGHT: Across the formal gardens from the palazzo, and at the top of the lyrical Water Stairway, stands the Casino, a garden house of traditional fidelity.



Bachelor Flat in Knightsbridge

Overlooking a London Square

INTERIOR DESIGN BY GEOFFREY BENNISON
PHOTOGRAPHY BY DERRY MOORE

JAMES ADEANE'S three-room flat is everything you would expect an eligible young man-about-London's home to be—inviting, functional and as elegant as a drawing room backdrop for a sophisticated Noël Coward play.

The owner, a nephew of the Queen's Equerry, has chosen a location that is reminiscent of prewar Knightsbridge respectability. His first-floor flat—originally the drawing room floor of the townhouse—overlooks the quiet leafy gardens of a large square. It is a short walk from Harrods department store, and the whole area is still happily untouched by the property and demolition men. In fact, until rather recently, there were gas lamps on the street, and in the evening the lamplighter came by on his bicycle.

At the beginning there was much about the flat that did not appeal to Mr. Adeane. He soon called upon interior designer Geoffrey Bennison "to add warmth and cohesion." And the designer, too, found many disturbing elements—not the least of them a pale pink color on the walls and a





Designer Geoffrey Bennison transformed the long, narrow drawing room floor of a late-Georgian house into a vibrant functional apartment by dividing its space and filling it with color and pattern. ABOVE: Antique striped fabrics in heightened hues downplay the geometric-patterned carpet. RIGHT: A mirrored screen and a Bokhara rug separate the Living Room Area from the Library/Dining Area.



geometric carpet at odds with the pastel look. There was a good deal to be done, and what started as simply a little redecoration became a pleasing and extensive transformation.

"In most London houses," Mr. Bennison points out, "the drawing room floor has one wasted—and entirely unsatisfactory—end. Today, with less generous space for living, pointless appendages have to be put to good use."

And he made the best possible use of the space available, essentially wasted space, by adding tall bookcases and a circular table accented by a modern Italian lamp he found in Milan. The cloth on the table is an interesting black and red patchwork made from antique military jackets. With these few touches and additions a wasted space has now become a library-cum-dining room, with all the solid comfort of a men's club.

Both owner and designer did find the flat, in its original state, rather chilly and forbidding, although the reasons were at first elusive. Mr. Bennison found a simple expedient.

"We lowered the ceiling by two feet," he explains. "And immediately the proportions were lighter and less massive. The room now is not at all forbidding, simply elegantly tall."

The pastel shades have gone, and the walls are now red with dark painted woodwork. Here and there are bright splashes of color—cushions covered in Oriental batik, richly colored silk made in France in the nine-







OPPOSITE: The early-19th-century Austrian carved-wood clock on the Living Area mantel was originally in the collection of W. Somerset Maugham; the portrait of an Eastern potentate is attributed to Chinnery. TOP: A view from the Library/Dining Area reveals the mitigating effect of lowering the ceiling two feet, and the kaleidoscopic values of the mirrored screen. ABOVE: Mirrored mahogany panels serve to enlarge and formalize the small Master Bathroom.

teenth century for the Middle-Eastern market, blue and white Chinese porcelain lamp bases and the glistening shape of a contemporary table or two.

Transformation of the bedrooms required less extensive remodeling, and Geoffrey Bennison created the desired effects largely with fabrics and the arrangement of furniture. The guest bedroom, originally a small and characterless space, does have the advantage of being flooded with sunshine. The designer emphasized this sense of light—something not always found in London—by using white paint, simple furniture and pale curtains with flowered borders. In summer the masses of flowers outside the window reinforce the luminous effect.

The master bedroom and marble bath suggest quite another effect, and they are rather more formal and masculine. The marble bathroom was designed by Geoffrey Bennison's associate, Terry Green, who also assembled the quadraphonic stereo. Mr. Bennison shows his mastery of mirrors by using them in the bedroom to create the illusion of space in a small area. They are even introduced into the mahogany wall panels.

A peaceful and tailored look is now the characteristic of the bedroom, and the color scheme is largely monochromatic. It is simple and masculine, but the effect is pastoral, too.

"James loves the country life," Mr. Bennison explains. "He has, in fact, a large house in the country, and I tried to give the bedroom here something of that feeling—the peaceful feeling that one is miles away from the city."

For all the rustic echoes, however, Mr. Adeane's flat is essentially urban. And, more than simply being urban, it could only be found in London itself.

London has always been a masculine city, and all the solidity and elegance of the clubs along St. James have been duplicated and placed in a more contemporary context by Geoffrey Bennison. So the background he has provided is essentially the proper and correct one for a sophisticated young Londoner bound by tradition but entirely at home in the contemporary world around him. □

Art Déco Jewelry

BY MARTIN BATTERSBY



IN 1910 A NEW feeling permeated the air of fashion. Young, original talents emerged to create the style later known as *Art Déco*. Fashion was revolutionized by Paul Poiret, who freed women from the tyranny of tight lacing, dressing them instead in brilliantly colored, loosely fitting gowns. New and lavishly produced magazines published by Lucien Vogel carried fashion drawings by Paul Iribe, Georges Lepape and Etienne Drian. Interior design was revitalized by modern influences from Austria and Germany. But a decisive factor in the changing styles was the appearance of Sergei Diaghilev's Ballet Russe and the first performance of *Schéhérazade*, with its Léon Bakst designs.

This flurry of creative effort halted in 1914, although some artistic activity continued during the war years. Haute couture was officially encouraged because it raised the morale of the soldiers on leave, to see their women elegantly dressed. But, more practically, there were flourishing export markets in the neutral and uncommitted countries. Despite the richness of

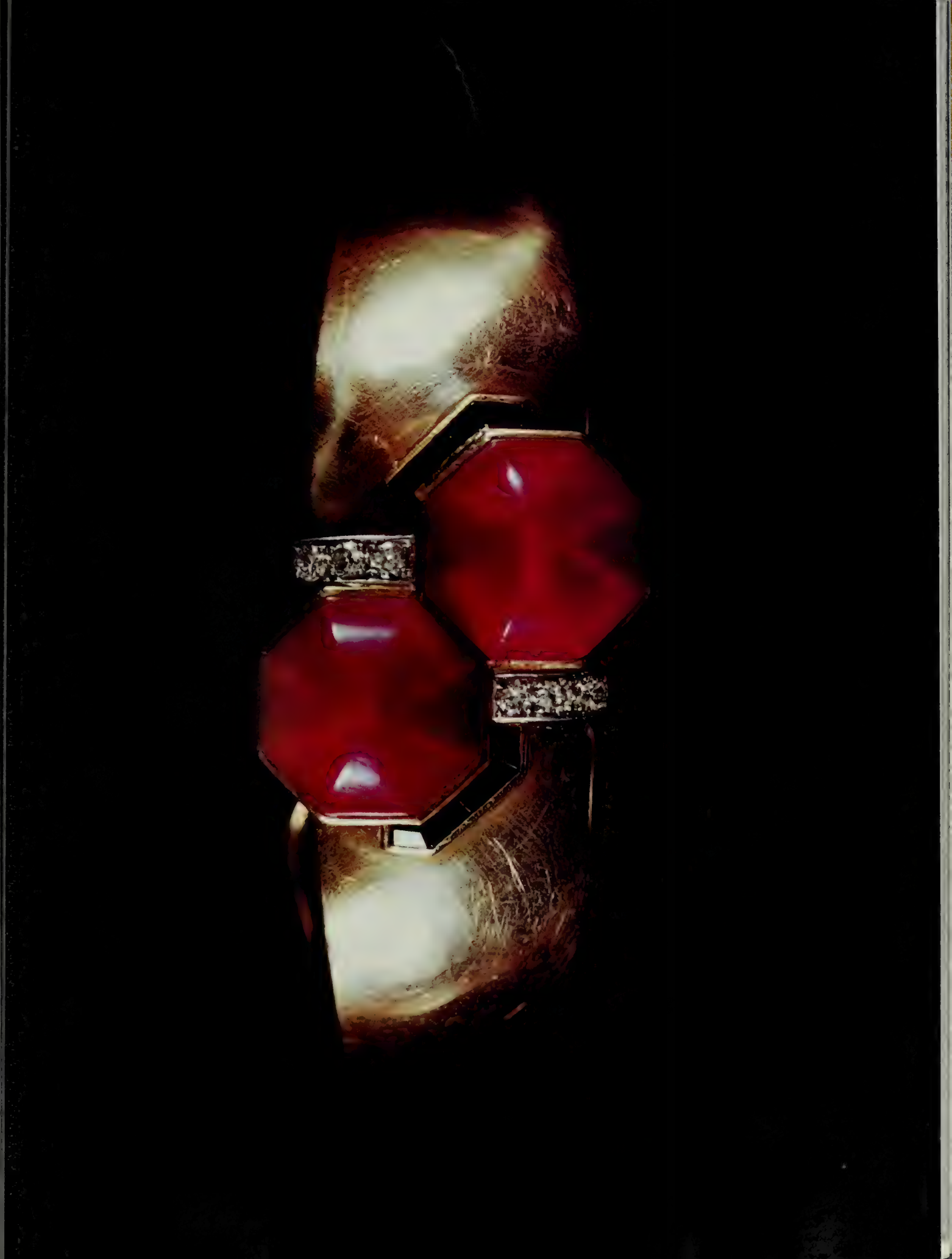


couture, the wearing of any jewelry was considered a lapse of taste.

With the Armistice, the decorative arts and jewelry design were revived. Paris was determined to reassert her position as dictator of taste—not that there was any serious competition—especially because the export of luxury goods contributed substantially to the French economy. Visitors from all over the world, many of them war profiteers eager to squander their new wealth, flocked to Paris, lured by a favorable rate of exchange and the sophisticated elegance of Paris. Among the first arrivals were Indian rulers. Cut off for four years from their European playground, they brought boxes of priceless gems.

The influence of Art Nouveau, with

ABOVE: Winged scarab with enamel decoration on gold, and six diamonds; 3¾" x 1¼". Made in France, 1915. Courtesy, Peacock Alley, Beverly Hills, California. LEFT: Jabot pin with carved sapphire leaf and diamond work; 4½" x ¾", circa 1925–1930. Courtesy, Fred Leighton Madison, Ltd., New York. OPPOSITE: Bracelet of 18 karat gold with coral, diamonds and onyx; 3¾" x 1¾". Courtesy, Primavera, New York.



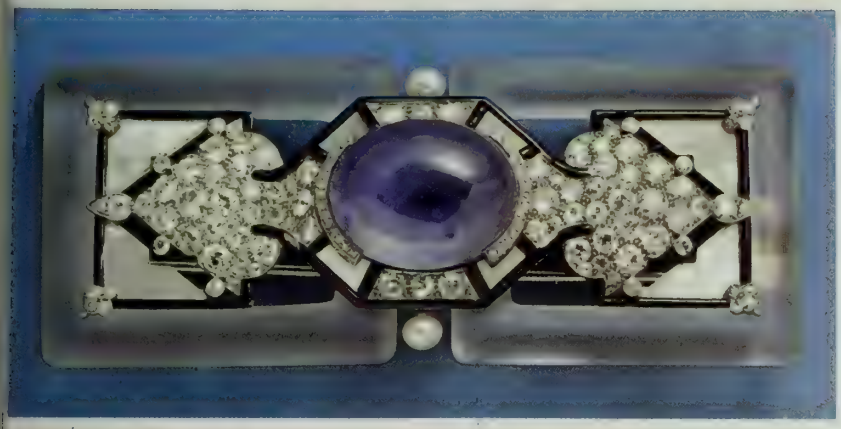
the closing years of the nineteenth century, was heavily felt throughout Europe. René Lalique emerged as the foremost designer of jewelry, and his creations, based on the natural forms of plants, flowers and insects, were original in the use of formerly disregarded materials such as glass and horn combined with enamel, ivory and semiprecious stones. He emphasized decorative value more than intrinsic worth. Previously important pieces had been almost exclusively composed of diamonds set in gold, mediocre in design, and usually inept versions of eighteenth-century originals. But the brief life of the Art Nouveau style ended soon after 1900, owing to its commercialization. In jewelry, in particular, there was a re-





ABOVE: Chimera bangle bracelet of gold, platinum, and enamel, with coral, sapphires, and 2 emerald beads; 8 centimeters in diameter. Signed *Cartier*, Paris, 1928. Courtesy, Cartier, New York. RIGHT: Tapering bangle bracelet with cabochon emeralds and diamonds; Courtesy, deSedle's, Inc., New York. BELOW: "Inflation" pin with 30 emeralds and 61 onyx stones; 1¾" x ½". Made in the United States in the 1920s. Courtesy, Frances Klein Antique Jewelry, Beverly Hills.







version to an inspired reworking of eighteenth-century themes.

Léon Bakst's use of brilliant colors in *Schéhérazade* greatly influenced the contemporary designs and was instrumental in evoking the enthusiasm of chic Parisiennes in adopting quasi-Oriental fashions in dress and interior design. Lavish ropes of pearls worn by Zobeide, the heroine of the ballet, were copied to the virtual exclusion of any other ornament. Double or triple strings of pearls worn at the base of the neck or long knee-length strings knotted at the waist also came into vogue, and for evening, inspired by Paul Poiret, several strings hanging under the chin from the aigrette-bedecked turbans. More colorful jewelry came to the fore as well, after the war, when *Schéhérazade* and other Oriental ballets returned to Paris, reasserting their original impact on design.

Whether real or artificial, the jewelry of the 1920s was unmistakably representative of the period, for while certain influences can be traced from India, Persia, China, and Cubist and Negro art, there were no real echoes of the past. The keynote was design originality, no pastiches of former styles. In fact, a strict rule of entry in the Paris Exhibition of 1925 was that all exhibits submitted be in the contemporary spirit. As in anything connected with fashion, Paris set the tone for the rest of Europe and the United States. Some

ABOVE: Rectangular crystal pin with sapphire; 4½" x 1½", circa 1925–1930. Courtesy, Fred Leighton Madison, Ltd., New York. LEFT: Drop earrings set in platinum. Each earring carries 77 diamonds; one earring has a black pearl, and the other a freshwater white pearl. Signed *Lacloche Frères*; 1¾", circa 1929. Courtesy, Tiberio, Beverly Hills.

A decisive factor in the changing styles was the first performance of Schéhérazade.

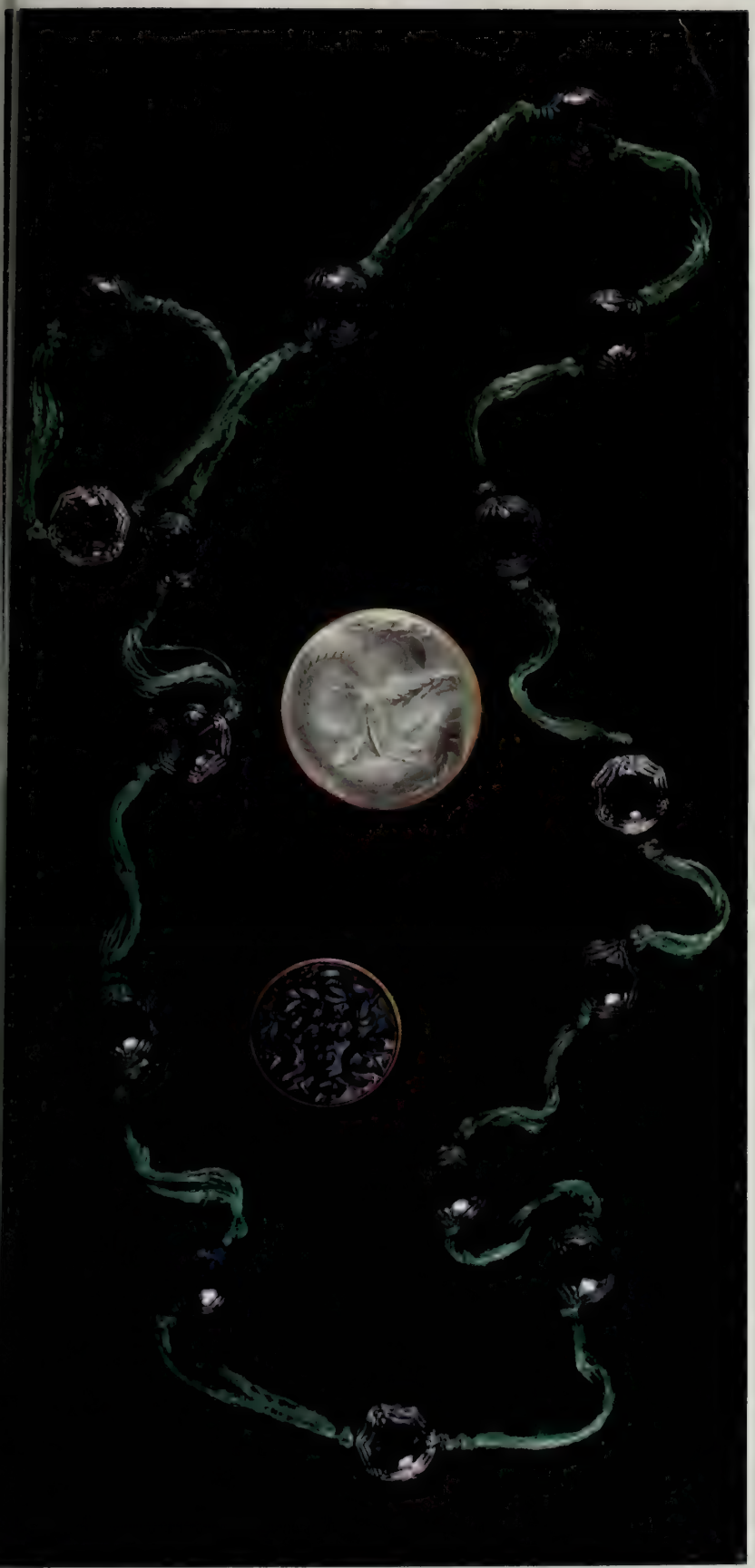
idea of the artistic activity and influence of France can be gauged from the fact that in 1924 the export of precious and costume jewelry brought no less than 120 million francs into France. As many of the old social taboos disappeared, the range and variety of jewelry changed and increased. It was no longer considered vulgar to wear jewels in the daytime or to sport conspicuous jewelry on any but the most formal occasions. Women openly smoked in public and required jeweled cigarette cases, lighters and cigarette holders. Makeup, no longer so discreet as to be almost invisible, was not only in common use but boldly



LEFT: Pendant watch of jade and diamonds with Oriental-style enameling; 3½" x ¾". Signed *Lacloche*, Paris, 1925. Courtesy, Peacock Alley, Beverly Hills. BELOW LEFT: English pin of pewter and celluloid; 4", 1929. American silver pin with gold wash, black onyx; 3", 1932. Silver and obsidian pin. Signed by William Spratling; 2" x 1½", 1935. Cuff links of enamel and platinum; ½" x ¾". Signed *Raymond Templier;* French, 1930. Courtesy, Stephen Wirtz Gallery, San Francisco. BELOW RIGHT: Necklace, with 7 emeralds and 1150 diamonds, detaches and may be worn long, as a choker, or as a pair of bracelets; 28", with 2½" drop. Handcrafted by Cartier, late 1920s. Courtesy, Frances Klein Antique Jewelry, Beverly Hills. OPPOSITE: Two glass-mounted brooches, signed by René Lalique. One depicts the head of Medusa; 1⅛" diameter. The other shows a twined serpent. Both French, circa 1925. Glass bead necklace with cord; 40". Attributed to René Lalique. French, circa 1925. Courtesy, Primavera, New York.







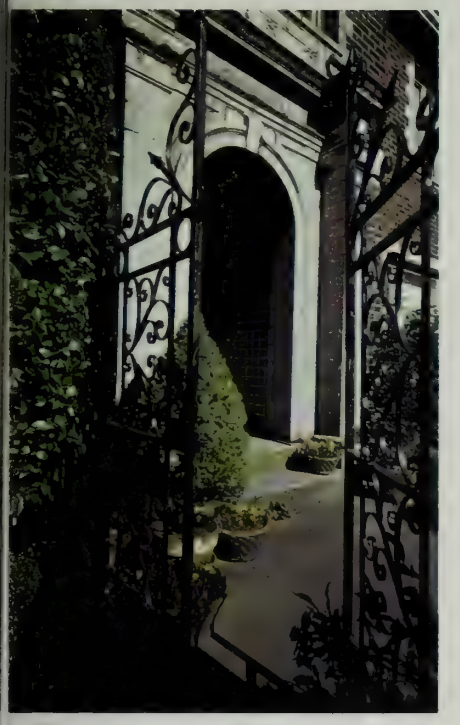
applied in public from vanity cases, lipstick holders and powder compacts. Jewelry for men, though still frowned on in more conservative circles, was increasingly worn. Men's cigarette cases and wristwatches, which had been considered extremely effeminate before the war, were found practical.

The Oriental influence survived the war, and the great jewelers of Paris—Cartier, Van Cleef and Arpels, Mauboussin, Fouquet, Lacloche, and Boucheron—were described by a contemporary as having showrooms that resembled the cave of Ali Baba or the treasure house of Harun al-Rashid. Cartier, in particular, had close connections with India, and attracted countless wealthy Indian patrons. Colored gemstones such as rubies, sapphires and emeralds showed to greater advantage by electric light. Green was a fashionable color in the early twenties, and emeralds, whether brilliant cut, *en cabochon* or carved in the Persian and Indian manner, were the most favored. It is recorded that emeralds combined with diamonds, the latter reemerging from temporary eclipse, were a new fashion in 1924.

The fashion for shorter hair, culminating in the Eton Crop, gave rise to the fashion of long drop earrings, in some cases nearly touching the shoulder. They were generally of diamonds or pearls, from which depended long drop-shaped stones or tassels of seed pearls. Bracelets were worn a great deal—as many as six at a time, at the wrist or above the elbow, with a large chiffon handkerchief. They were sometimes worn on the upper arm, together with a gold, flexible spiral bracelet in the form of a snake.

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Patterned for Seattle

Sophisticated Design for Pacific Northwest

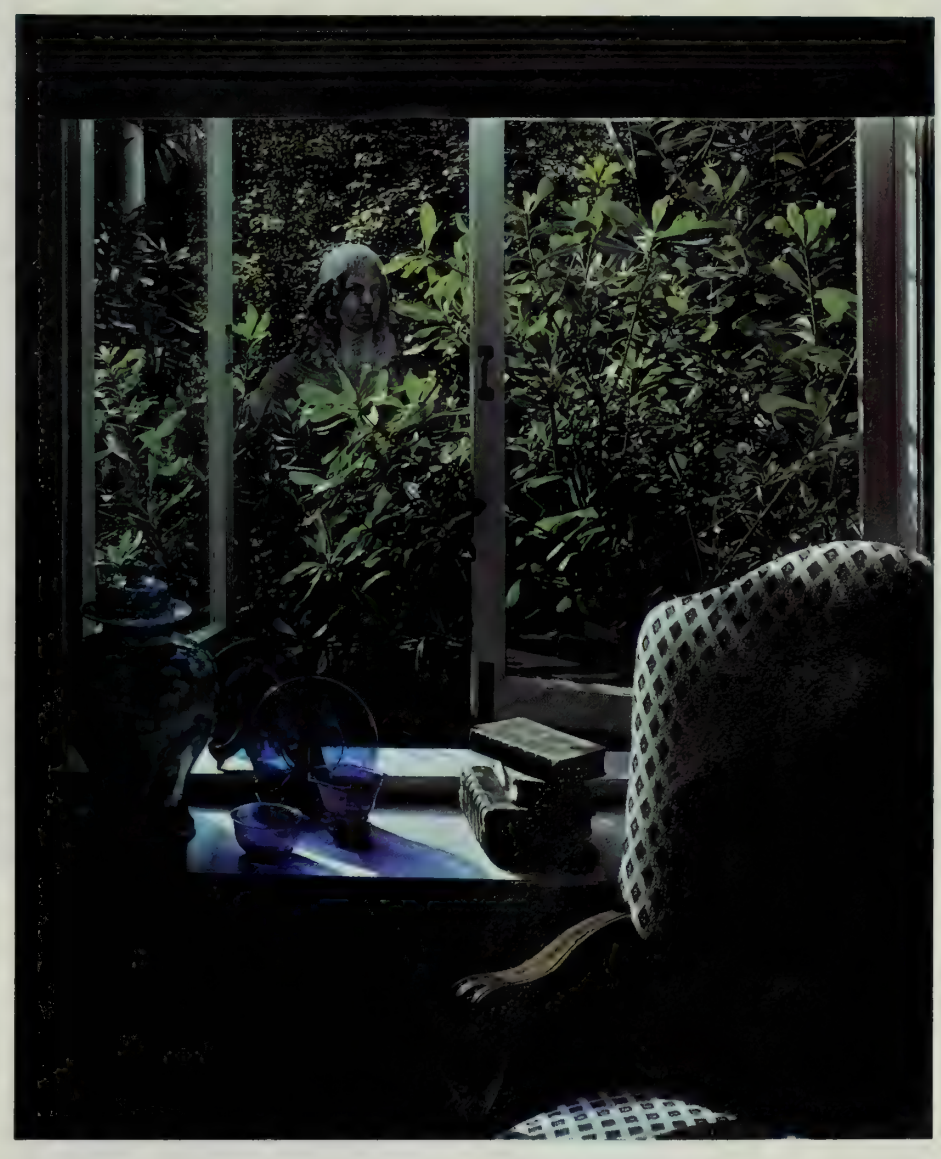
INTERIOR DESIGN BY WILLIAM OVERHOLT, ASID
PHOTOGRAPHY BY DICK BUSHER

TO LIVE IN the Pacific Northwest of the United States is to be in unending awe of natural elements. Snow-capped around the year, the Cascades and the Olympics are presided over by the majesty of Mount Rainier. Towering forests, lakes and rivers are views from most homes; outrageously lush gardens of infinite variety abound.

To practice the profession of interior design in the Northwest is to accept these unchallengeable elements and to respect the standards of taste they demand from all but the most insensitive home owners. The people who live in this area are happy with their environment; they are secure with the natural elements. Their homes are not retreats from the outside but extensions of it.

The home of interior designer William Overholt, in Seattle, Washington, is a clear and confident expression of these elements. In his way he is a pioneer seeking a new frontier in design. No long tradition confines him, and none of the new encumbrances of metropolitan living restrict his choices. In his own home Mr. Overholt is guided by basic precepts.

"I like the natural look of French and English country antiques," he says. "And I use lots of linens, cottons and wools, with many accents of old



TOP: Wrought-iron gates part to reveal the original cast-stone entablature of designer William Overholt's simplified Victorian brick residence on Seattle's Capitol Hill. OPPOSITE AND ABOVE: The clear, fresh light of the Pacific Northwest streams into the Living Room, a relaxed atmosphere of period country furniture and natural fabrics. The recessed lighting is intensified on gray blustery days. The bay was added to improve seating and traffic flow; at another window, a serendipitous antique carved-stone figure peers in through the shrubbery. A V'Soske rug unifies the minimal color treatment.



needlepoint. I feel that consistency is somewhat static; I avoid using modern paintings with modern furniture, nor do I use traditional art with traditional furniture. And I like an understated look; I feel it's important to create a comfortable background for people."

Much of this philosophy was formed during his studies with Hope Foote at the University of Washington. He has expanded these ideas, however, to include a respect for strong patterns. Most of his rooms are multipatterned, but never in the familiar pattern-on-pattern. He uses patterns singly—one by one, on a chair, to cover a stool, on the floor, to accent a curtain. But there is seldom, if ever, one pattern repeated in the same room. He mixes woods in similar fashion. The dark oak of his seventeenth-century English furniture will contrast with country French pear wood or walnut. He will use bamboo and wicker where the spirit moves him.

Mr. Overholt orchestrates his accessories with great care. Among important pieces are his collection of Canton china, paintings by Kenneth Callahan, John Koenig and Jack Stangle, and nineteenth-century horns and antlers from Africa, which he considers sculpture. Accessories of a less important kind are from Madeira, Spain, Portugal and Mexico. From demolitions around Seattle he has collected a good deal: old columns standing on custom-cast bases of aggregate, for example. An old, deep *cyma reversa* molding was sent to Italy as the form for a marble fireplace. Old drafting lamps are for reading in bed, and

an antebellum fan cools his office.

The designer's house is on Capitol Hill, overlooking Lake Union and Puget Sound. The simplified Victorian style in brick with a tiled roof was popular in the Northwest in the 1920s when the house was built. The original owners had lived in the house until Mr. Overholt bought it. In plan it is the simple foursquare with ten-foot ceilings. On the main level are a living room, den, dining room and kitchen. Upstairs are four bedrooms, two baths.

"The house had just the spaces I wanted," says Mr. Overholt. "To my delight, it was in remarkably good condition. The original canvas walls on the main floor were dark and yellowed with age, and there were faded glimpses of the original etching, which was fashionable in the 1920s. But the woodwork was in superb condition. Even the bathroom tile work was sound, though I did have to struggle a bit with the colorings. The oak staircase and the elevator, the floors, needed no change whatsoever.

"I considered several solutions to the rather dark living room. The oak moldings were a little too somber for the light background I wanted for my furniture. I considered stripping the wood and keeping a lighter oak tone. But I finally decided that in this one room I could desecrate the original a bit. So I painted out the moldings.

"The only structural change was for a better traffic flow. The den was a dead-end space, especially with the new terrace garden. Rather than interrupt the natural use of the living room, I created a bay over the terrace, and doors to the terrace from the den.

"When I first inspected the house I knew that I had a gold mine in the—to





OPPOSITE: Original canvas-covered Dining Room walls, brushed with several coats of pale paint, provide effective contrast for the 17th-century spindle-back chairs and gateleg table. A Clarence House upholstery print repeats the brilliant coloring of the Staffordshire and Canton ware collections. ABOVE RIGHT: Old wisteria drapes leisurely over the large terrace Mr. Overholt created on the roof of his well-braced four-car garage; fourteen tons of concrete were poured and covered with aggregate and slate. RIGHT: The view from the Kitchen toward the breakfast room includes respected original details.





me useless—four-car garage. Homes in the 1920s were built like fortresses. I found that the concrete beams would support whatever load I needed to create a large L-shaped terrace on the roof. We poured fourteen tons of concrete and covered it with aggregate and slate. Because my interest in gardening is best suited to pot planting, I am able to change the arrangements to take full advantage of seasonal treasures. In season, I even have large pots of strawberries at my front door!"

Mr. Overholt's use of lighting is dictated, in part, by the Northwest weather. He uses recessed lighting throughout the house, with controls so that on the gray days he can bring up the light. The only lamps are for reading, and the antique chandelier in the dining room is largely for a ceremonial look during his entertaining. The people he entertains, in fact, give a clue to his understanding of design.

"A party of the people I work with would include skiiers," he points out. "They are experts on the selection of the gear that will improve their performance and protect their safety. Most of them have boats, and they demand craft and equipment that will function well. Because of such priorities in their lives they are not oblivious so much to design as to the frivolities of Beaux-Arts or superfluous surroundings. These people and their attitudes are important influences on my work."

It is a testament to his judgment that he attracts young Northwest activists who are as interested in how a house works as in how it looks. Some do not insist on the quality of antiques he has chosen for his own home, but they do respond enthusiastically to his John Burroughs theme that "nature teaches more than she preaches." □

LEFT ABOVE: Antique tapestry upholstery and highly polished wood lend depth to a Master Bedroom vignette. LEFT BELOW: A heavily carved Elizabethan bed, circa 1600, provides the neutral-toned Master Bedroom's focal point. Dried weeds placed on a 17th-century blanket chest befit the restful countrified feeling. OPPOSITE: The Guest Room/Study reverses the mood: deep-toned walls and sailcloth bed panels, lighted dramatically, define the small room's particular appeal; a Victorian wicker chair and tortoiseshell-patterned blinds complete the look.





Rathbeale Hall

A Georgian Manor in County Dublin

INTERIOR DESIGN BY DAVID MLINARIC PHOTOGRAPHY BY DERRY MOORE





"IT IS the Sleeping Beauty atmosphere: the pervading feeling in Irish country houses that time has changed less than in English ones." Thus designer David Mlinaric defines the quintessential spirit of the great country homes of Ireland. "Yet there is a great deal of pastoral activity attached to it," he continues. "Dogs all over the place, more going on outdoors, and less formality than in English life."

The style he describes is all rather larger than life. And talking of the eighteenth-century house near Dublin where he worked for the new owners, Prince and Princess Azamat Guirey, he says, "Rathbeale has this feeling. The elements are still there. The proportions are large—even the moldings bigger. It is a strong house with a dominant personality."

Rathbeale Hall has had need to be strong. Once a fortified red brick house, it has weathered much changing of hands and survived alterations to structure since it was built. History

TOP: Rathbeale Hall's Georgian Palladian façade conceals an older structure containing rooms that date to the 17th century. ABOVE LEFT: The floor of the purposely stark main Entry Hall is checkered with black marble and gray stone flags. A 17th-century hall table supports baskets laden with such memorabilia as antique maps, gloves and old letters. ABOVE RIGHT: A spacious garden enlivens the Drawing Room, one of Prince and Princess Guirey's favorite retreats. The antique dolls' house contains miniature furniture originally made for the Empress Eugenie's goddaughter. OPPOSITE: Six tones of color have been used on the Drawing Room walls to provide a pleasing harmony with the 19th-century rug. The portrait over the sofa is by Raeburn.



and foundations suggest that the site has been inhabited since earliest times, and the name *Rickanhore,* which the house there may once have been called, dates from the Viking invasions. Once 7,000 soldiers, preparing to do battle, camped in the surrounding fields. In the long avenue of cedar trees, ending with the stark house on which are perched watchful stone eagles, the visitor senses the aura of a vanished and feudal past.

As the princess says, "When I first saw it, the house seemed to reach out its arms like a neglected orphan and say, 'Help me.' " In her mind's eye she knew what she could achieve, and her husband agrees: "Bobo has the gift of seeing the potential in a project and achieving it. I appreciate the end result. I trust her eye completely. She has such perfect taste."

The renovation took sixteen months of frenetic activity, and a dance was given as a housewarming. Today, standing in the wide entrance hall with the Caroline staircase and pale blue walls perfected in their original color, it is easy to imagine a guest in silken Lely dress, for the house has been given back its historical beauty. As David Mlinaric says, "It was a restoration; one must respect the site. The aim was to do what was right and suitable with the added interest of the owners' requirements, enthusiasms and things they were fond of."

The Guirey-Mlinaric relationship has been a happy one. The princess



OPPOSITE: Boudoir fireplace with original 17th-century carving, paint and gilding, provides an imposing resting place for snapshots of the Guirey family. Queen Anne chairs covered in point d'Hongrie, and 19th-century English needlepoint rug set off David Mlinaric's ever-present red embellishments. ABOVE: A view of the Drawing Room from the boudoir, framed by a 17th-century gilt-decorated doorway, reinforces the "feet-up" nature of the house. Chinese glass paintings and porcelain tea plates flanking the door add to the informality. RIGHT: The Dining Room chimneypiece supports a portrait of a William and Mary period gentleman. The tapestry seats of the Regency dining chairs were worked by Princess Guirey.



called in professional help because she wanted a catalyst for her own ideas, or, as her husband jokingly puts it, "a devil's advocate." And of his job, David Mlinaric says, "The only importance is skill. The client will see it. If they feel confident, then you are on your way, and if they do not, then you might as well just stop."

The first objectives were to patch the outside stucco, rewire, plumb, install heating, take out the Victorian molding above the dadoes and build



supports for two ceilings on the ground floor level. A new bathroom was installed for each bedroom.

The favorite room for passing time is the "boudoir," which opens onto the drawing room where sofas retain their antique beige lining material, and a dolls' house protects the fragile furniture made for the Empress Eugenie's goddaughter. Scarlet poinsettia plants and dried grasses harmonize with the plum and blue furnishings.

The predominant geranium-red shade in the boudoir feels natural: by evening glamorous, in the day giving the effect of a room flooded with warmth and sunlight. A French cotton chintz chosen for the curtains is the key to this color scheme, a favorite of the designer; almost every main room in a project by David Mlinaric has red in it, including the sofas in his own studio. The princess has added Chinese mirror pictures, a writing desk of amboyna wood, a chair covered in point d' Hongrie. There is an icon over the fireplace but family snapshots are whimsically glued to the walls between the ancient paneling.

Leading off the main hall is a yellow dining room with festoon curtains in French chintz; over the rare stone, wood and plaster fireplace is a portrait by Sir Godfrey Kneller. Here the large family gathers at the round table for a lunch of Irish stew, peach chutney and perhaps home-grown celery.

The Master Bedroom has an eighteenth-century white and gold four-poster bed, with the pale tones of the French flower chintz reflected in the Aubusson carpet. The princess's private bathroom is as workmanlike as a star's dressing room, with all cosmetics and adornments on display. Sound relayed from the quadraphonic music room downstairs can be monitored from every bedside. Stravinsky is one of the prince's favorite composers.

"Sometimes," his wife says, smiling, "I try to tell him about the beauty of silence." There is an English Queen Anne cupboard and a French one, quite different but of the same period, a portrait of the prince as a child in military uniform, Redouté flower prints and a view across the fields toward the sea. Colors within are an extension of those outside.

The prince's private study is across the landing. Here he retreats to read and reflect. He is a direct descendant of the great Genghis Khan and upon the walls directly opposite his desk is a series of Bussoli landscape prints of the Crimea, including one of the ancient Tartar family palace. There a fountain had been built to immortalize the love story that inspired Pushkin's poem "The Fountain of Tears." Also on the walls are Circassian flags, pre-Revolution Russian lithographs and new and old family photographs.

David Mlinaric summarizes the rebirth of Rathbeale: "First we set out to mend the house without stripping everything that made it as nice as it is, especially the remarkable original blue hall. Then we discussed whether to reface the house or leave it as it was, and patch. Next, we made the inside comfortable and sophisticated."

The interplay of the designer and the designed is exemplified in the blue hall. It was to have been left empty except for a large hall table. Now there is more furniture and family clutter. "How they live is their own business," David Mlinaric observes. "A designer is supposed to help, not impose ideas."

Over the hall fireplace is a motto carved in stone: *PREND MOY TEL QUE JE SUIS.* Prince Azamat Guirey cheerfully translates with Tartar pride: "It means, 'Take me as I am.' Apt words, because that is our outlook, too, and how we feel about our home. Rathbeale gives great feedback. Here, there are happy ghosts." □



OPPOSITE: An 18th-century white and gold four-poster, decorated in florally printed French chintz, dominates the Master Bedroom. A wistful childhood portrait of Prince Guirey in an American cadet's uniform, linen-covered 18th-century sofa and Aubusson carpet contribute to the room's restrained tone. RIGHT: A pair of benign stone lions guard Rathbeale Hall's main door.

Fashion Designer's Flexible Milieu

Fabrics Create the Mood



PHOTOGRAPHY BY CHRISTOPHER DUFF





AT ONE TIME Suzi Brewster was a top fashion model in New York, the toast of the town and a favorite of Hattie Carnegie. Today her sense of style is quite as dazzling, and she has turned her talents to fashion design. A studio/apartment in Corona del Mar, California is the workshop where she now designs clothes—and where she has perfected a unique and flexible method of interior design for herself.

She is a lady of moods and surprises, and even her best friends are often confused when they visit her.

"As I walk up the stairs," says one of them, "I never know what cultural shock I'll come across—or where I'll find her. Perhaps she'll be scampering like a chic mouse under the cutting table, scrounging for bits of exotica. Or up near the ceiling, wearing black tights and the leather holster that cradles her well-used hammer."

Perhaps the contradictions and the challenges can best be explained by accepting the fact that Suzi Brewster is an artist. A painter, if you like, who chooses to paint with fabrics rather than with oils and watercolors. With a few deft touches she can change the décor of her studio at will.

"Blank walls are my enemies," she says definitively. "But when I cover them with prized possessions—tapestries, favorite costumes, jewelry, handwoven rugs and fabrics—they become my warmest friends.

"It is marvelous to awaken in a Berber tent aflame with color and texture. Then untack and retack—and retire at night into an Oriental scene.

"I do it myself all the time, and I can show you any number of ways to 'masquerade' my studio to fit my mood of the moment.

"It's all such fun. And every day can be a trick or treat—and a new experience in interior design." □

OPPOSITE ABOVE: "Change!" says fashion designer Suzi Brewster. And almost monthly she creates a new environment for herself in her Corona del Mar apartment. OPPOSITE BELOW: Hot colors and Indian textures identify the studio as a Berber tent. ABOVE LEFT: An antique Chinese fire god tapestry and an 18th-century embroidered silk robe help alter the setting to one of Oriental clarity. LEFT: The mood shifts again, this time derived from an Indonesian dragon batik.

Central Park Vista

Design Versatility Streamlines Space

INTERIOR DESIGN BY HARIET ECKSTEIN
PHOTOGRAPHY BY RICHARD CHAMPION







"DEDICATED to yesterday's charm and tomorrow's convenience"—these words are chiseled in stone outside the Hampshire House, that stately residential hotel on Central Park South. In many ways this motto best describes the Leonard Kahn penthouse.

Decorated by long-time friend and one-time neighbor Hariet Eckstein, the Kahn cooperative follows the theme of modern comfort and traditional decoration. Updated and streamlined to reflect today's times, the city apartment also evokes the aura of a more gracious past.

"An honest and timeless quality is important in decoration," says Ms. Eckstein. "I don't believe in giving the owner this year's fads."

She admits that she "backed into decorating" in the late 1950s, when her husband, formerly in advertising, started Roundtree, one of the first firms to design and manufacture French country reproductions.

"People were always coming into the showroom asking if I was a decorator," the designer says. "As an artist I'd lived my life surrounded by beautiful objects, things that my husband







PRECEDING PAGES: A panoramic Manhattan cityscape provides the background for a 36th-floor penthouse Living Room. Louis XVI chairs flank a Régence table. ABOVE: Another Living Room view takes in the 18th-century marble mantel, boiserie and Bessarabian rug that ensure a warm, traditional tone. Small painting is by Renoir. Fabrics in both views are by Brunschwig & Fils. ABOVE RIGHT: Boiserie in the Kitchen, handpainted with chinoiserie motifs, conceals the utilities. RIGHT: A Waterford chandelier glistens above the marble and malachite Dining Room floor.





ABOVE: The Library's 19th-century English needlepoint rug and 18th-century Dutch still life share a floral motif. A Chinese leather wedding trunk nestles beneath the 18th-century lacquered bureau plat. RIGHT: Tones in a Rose Cumming chintz from Clarence House are echoed by the Harmony needlepoint carpet in the Master Bedroom. Pale Brunschwig & Fils silk billows over the tester bed.

and I loved to collect—like the French furniture. I started taking on a few decorating projects little by little."

Two of her early clients were Leonard and Edith Kahn, who lived next door to her on Long Island's North Shore. When Mr. Kahn, a retired shipping executive, and his wife decided to move back to New York City, Ms. Eckstein was assigned to give their penthouse "wit and charm and some unexpected touches."

Creating an atmosphere that matches their outgoing, easy personalities, she designed with quiet living and easy entertaining in mind. It is a relaxing, luxurious space, and the apartment works effortlessly.

"I am not inflexible as a decorator," says Hariet Eckstein. "I feel my way as I go along. Nothing is rigidly plotted, and as the job evolves, good things happen almost accidentally. I particularly like working with people like the Kahns, who share my attitude."

The apartment is full of ideas that serve to liberate space. Every room, in a sense, is a sitting room providing special versatility and flow—including the kitchen, a delicious surprise and an unusual delight with its blue and white chinoiserie inspired by a room the designer had seen in Paris. Enormously inventive, the gardenlike kitchen has the flexibility to disappear behind its treillage panelings.

In the expansive living room with its spectacular view of Central Park, Ms. Eckstein provided the owners with a restful anchorage for their collection of well-loved objects and Impressionist paintings. Formality is underplayed, and the room has a serene and pleasing look—derived in part from paneled walls depicting the four seasons. With so much natural light



flooding the room, the designer used less intense and noncompetitive color.

"The monochromatic scheme has a softening effect that doesn't fight for attention with the view," she says.

Ms. Eckstein also worked out clever seating arrangements—two big sofas, squashy and plumped up with pillows covered in a fabric print of Aesop's fables—so that guests are always close to one another in a banquette-like grouping. At one end of the room, near the floor-to-ceiling glass window, a balcony area has been enlivened with plants—an effective, amusing way of bringing Central Park indoors.

The entire apartment lifts the spirit. This is particularly true in the master bedroom, where the designer reversed a Watteau-like fabric and used it in the entire room. It's like living inside a bouquet. Out of sight, a mirrored bath with white tile mosaics handpainted by Cele Lord gives the effect of walking through a flower bed.

"It's a great joy for me to help develop someone else's taste," says Hariet Eckstein. "When I leave, the house or apartment should keep going. Please *do* touch."□

The Art of Topiary

Garden of Green Animals

PHOTOGRAPHY BY RICHARD CHAMPION



HIGH ATOP a grassy hill, facing west across Rhode Island's Narragansett Bay, a gathering of unlikely "green animals" watch the sun go down each day as they have for the better part of a hundred years. None of them will ever wander—their feet are literally planted in the ground—for these four-legged creatures belong to the vegetable, not the animal, kingdom, and they have been coaxed and tamed out of boxwood and privet shrubs planted in Alice Brayton's unusual garden.

Actually, it had been her father's garden long before. Thomas Brayton, a Fall River, Massachusetts cotton industrialist, began the Braytons' long romance with shrubby pets soon after he purchased a summer estate in Portsmouth, a country town a few miles outside of fashionable Newport, in 1872. Mr. Brayton seems not to have cared a fig for the architectural extravagances of his posher neighbors; he had the old farmhouse on his property spruced up with comfortable but rather ordinary Victorian refinements. But he did have one eccentricity that put him up among the rich and privileged—he fancied topiary.

Few Americans had ever heard of topiary at the time, much less seen it. This technique for turning shrubs and trees into fantastic shapes with wire, and pruning buds and branches, was an Old World art. Pharaohs and Roman emperors are known to have had examples in their pleasure gardens, and royal households on both sides of the English Channel revived this horticultural whimsy in the sixteenth and seventeenth centuries. But in faster-paced America it had never found patrons. Fortunately, Mr. Brayton was in no special hurry—he lived to be ninety-five—and in Joseph Carreiro, a Portuguese gardener, he found an artist with the necessary skills. Together they conceived the gardens much as they are today.

Thomas Brayton died in 1939, leaving the estate to his daughter Alice, and about that time Joseph Carreiro passed on his pruning shears to his son-in-law, George Mendonca, a Rhode Islander who had trained under him. Mendonca took over the gardens, which by then included not only the animals but an impressive collection of old roses, eighty-odd different herbs, a maze of formal flower beds, a small but bountiful orchard, a vineyard supporting four kinds of grapes, vegetable and berry gardens, and lawns and trees—all of which overspread seven and a half acres.

George Mendonca remembers Miss Alice with affection. Until 1972, when she died at the age of ninety-four, she was as devoted to the Brayton homestead and its gardens as her father had been. A hospitable soul, famous for her sense of humor, she made the gardens one of Newport County's best-known and loved sights.

As Miss Alice could find no close relative who could promise to keep the place up after her death, she decided to deed *Green Animals* to the public. The New York Botanical Gardens offered to transplant the topiary to the Bronx, but to their surprise she turned them down.

"I couldn't bear the idea of seeing my giraffe leaving through the front gate," she told them firmly.

Instead, she gave the property in toto to the Preservation Society of Newport County, the organization that also watches tenderly over *The*

An enchanting horticultural menagerie grazes at *Green Animals*, once the Portsmouth, Rhode Island gardens of the late Alice Brayton. Her father conceived the zoo of shrubs, around 1880. ABOVE: A mountain goat, a boar and a peacock coexist in their bayside habitat. OPPOSITE: A capricious camel needs water far more often than his living counterpart.



Pharaohs and Roman emperors had topiary in their pleasure gardens.

Breakers, The Elms, and a number of other stately "cottages." They have faithfully maintained Green Animals as she wished, opening both home and garden regularly to the public.

For the garden George Mendonca continues to be the vital link. He has fewer assistants now than he once had, and with twenty thousand visitors a season—many of them eager with questions for the busy horticulturist—his accomplishments are a wonder.

The annual cycle of care at Green Animals begins when the gardens close, late in October, and the harvest of fruits and vegetables is over. Hardy plants are mulched and fragile ones moved into the greenhouses. Next spring's annuals are started and weather forecasts are watched vigilantly by all concerned.

Mr. Mendonca has found that attempts to cover over the topiary with various weather-protecting shrouds merely contribute to their vulnerability in storms, for the shrubs then go dormant and brittle and take an extra measure of abuse from winds. The tireless Mr. Mendonca prefers to wander among his topiary after snowstorms and gently brush away the animals' heavy burdens of snow and ice that can be so dangerous.

Now and then, though, a storm comes along that not even George Mendonca's expert care can assuage.

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1. A terrier on a tabletop sniffs at the magnolia blossoms. 2. An arbor of old roses frames peach trees and a geometric form. 3. A fanciful 22-foot-high giraffe with a disproportionately short neck (stunted in a 1954 hurricane) overlooks a box-hedged maze of formal flower beds. 4. Like all the topiary, this plump pachyderm needs trimming every two weeks during the growing season. 5. Clustered near a tall spiral are a horse and rider, a bear, a swan in its nest, an ostrich and a donkey. All of these fanciful foliate animals have been tamed from California privet.





5



Study in Black and White

A Bold New York Solution

INTERIOR DESIGN BY JOSEPH PAUL D'URSO
PHOTOGRAPHY BY MICHAEL DATOLI



GOOD DESIGN is first and foremost the expression of an organizing impulse. It has to do with the imposing of a will upon amorphousness. And it should be a persuasive argument for the virtues of clarity and intelligence.

Joseph D'Urso is an interior designer whose work embodies these principles to an unusual degree. His sensibility has a depth of focus that combines the most uncorrupted forms with a rare sensitivity toward materials. The result has been a series of works of increasing refinement, spaces that are as tense and lyrical as a painting by Mondrian, but that never compromise their essential three-dimensionality. The designer has never been afraid to deal with scale.

"I'm interested in the consequence of decisions," he says. "I like the idea of things at their maximum. I think a table, for instance, should be as big as it can be. The goal is to set up dynamic proportions. They often establish an architectural quality that hasn't previously existed in a space."

The duplex apartment that Mr. D'Urso recently completed on New York's West Side, did have architecture of a sort, however. The double-storied living room—twenty-seven by thirty feet—was encased in a shell of dark-stained pine paneling, typical of

A stark contemporary design is the foil for an airy two-floor apartment in a turn-of-the-century Manhattan building originally built for artists. Joseph D'Urso designed a contiguous Living Room seating environment that takes advantage of the architecture and the view from a high interior window. Tubular backrests are from Brown Jordan.



the pseudo-Elizabethan license of many studio buildings that went up in the vicinity of Central Park in the 1920s.

"There was no question that the paneling was to be painted white," says the designer briskly. "My first priority was to activate the light."

The next step was to transform what had been an extremely fragmented space into a fully integrated one: "When I first went to see the owners, I noticed that the family tended to gravitate toward the fireplace, treating it as the center of the room. But, in fact, it is awkwardly placed—in the southeast corner—and can't function as a galvanizing element in the space. Another problem was the fact that the lower sill of the great window facing the skyline was forty-eight inches above the floor. So from a sitting position, the view was totally blocked. It was like being in a pit."

The solution was to build a platform. In a characteristically bold and complete gesture, the designer decreed a massive wedge flush with the lower sill of the window and running the whole width of the room at its northern end. Banked with seating and equipped with tables and lamps, this single structure gives the entire room a center of energy.

"The basic experience becomes what is accessible—the platform—and what isn't—the walls," he says. "I suppose it's really a negative/positive principle. There is also another factor, and something that I'm becoming increasingly conscious of. And that is the pleasure of sitting on the *edge* of a structure. Rather like being in the front row of a balcony in the theater, or on a railroad bridge. And when you're on the platform, you can look toward the view or the fireplace."

The absoluteness of the platform is typical of Mr. D'Urso's point of view in other ways, as well. It reflects the essential paradox of his work—a spare system of forms that yields great freedoms in a disciplined context.

The soberness and neutrality of the materials he uses contribute greatly to this end. Gray industrial carpet, black duck fabric for seating, and a rectangle of diamond-plate steel in front of the



Bright Living Room flowers counterpoint this neutral and casual haven for an exuberant family.



A spare system of forms that yields great freedoms.

"There isn't necessarily a relationship between scale and intimacy."



RIGHT: A view toward the dining room emphasizes the two-story Living Room, and enameled paneling that needs no further embellishment. BELOW: Interchangeable Dining Room table panels, including one hung on the wall, Shaker-style, give the room a functional dynamism.



fireplace are all, in a very real sense, deliberately limiting elements. Yet by contrast they allow the individual to blossom with intensity.

Other changes in the living room also arose from the designer's need to clarify forms. The monumental window, which is ten feet by twelve, is an example. The original multipaned glazing was taken out and replaced by two sliding doors and two sheets of glass butted together. "The shape you experience has to do purely with the curve at the top of the window," he explains, "framing the rich view."

The dining room is an interesting counterpoint to the living room in several ways. It is a single-storied space, but its latent claustrophobia was allayed by the designer's swift decision to demolish the false ceiling and expose to view two well-proportioned shallow vaults.

"The room has a lovely light," he explains. "It faces south and I amplified this by installing mirrors in the wall niches. People always talk about mirrors in terms of expanding spaces, but I'm much more interested in using them to establish other values. I like their vibrancy and crispness, their lack of sentimentality. And there is another relationship implied in this room that I like—the fact that one of the niches has a window, enabling the space to move outward, while the mirrors pull it inward. It's a play of opposing forces."

But the most important element in the room, and the one that underlines the designer's philosophy most completely, is the dining table. Four rectangles of black Formica, measuring three feet by six, are cantilevered from fixed steel columns. All of them are detachable and can be placed in any of a series of configurations.

"I like to introduce a certain flexibility into my work," explains the always-intense designer. "In this case, here are pieces that work in different ways, but that always conform to a given order. It's like a game, which has rules, and probably an almost unlimited number of resolutions."

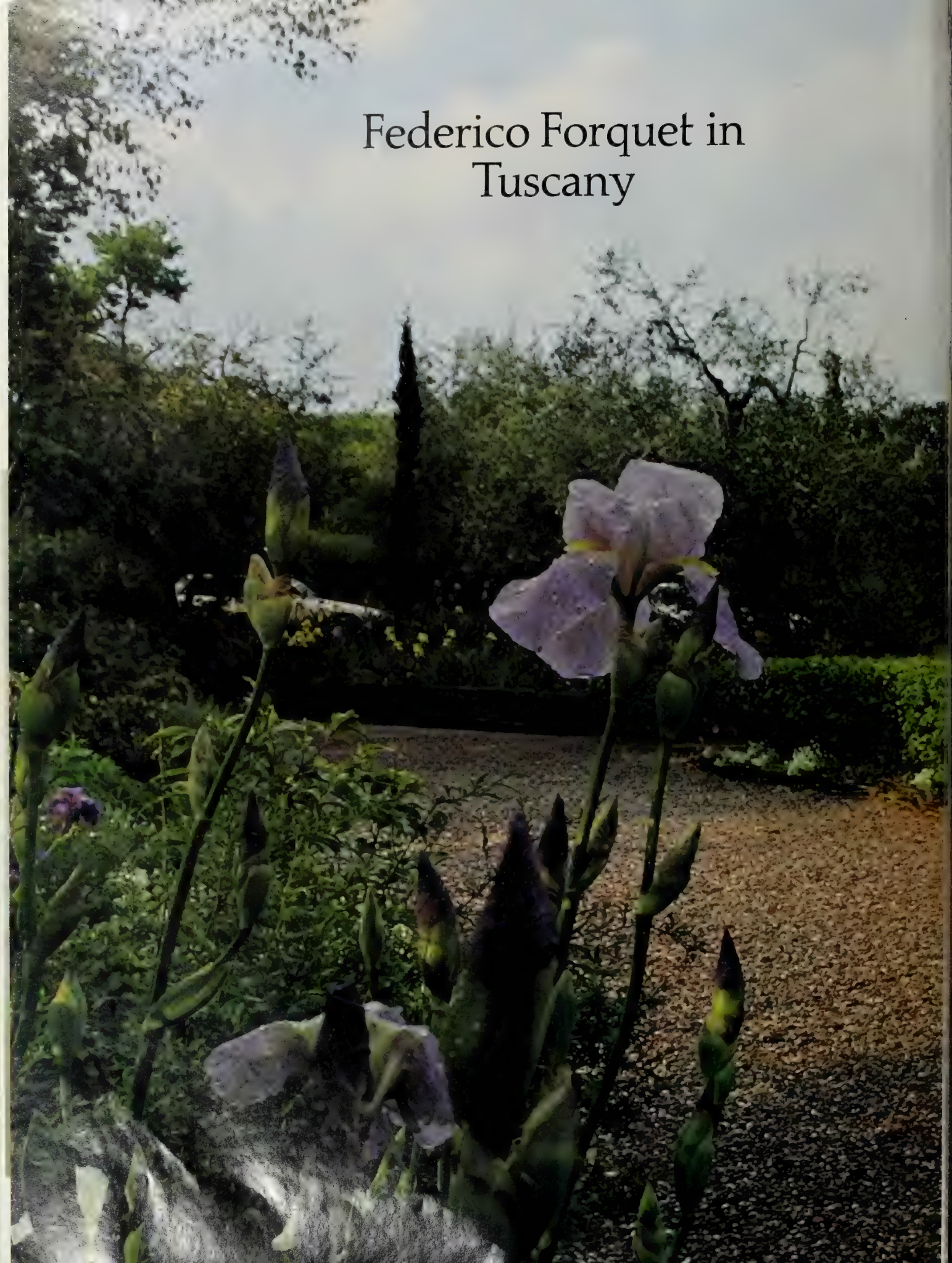
Again, the table reflects the designer's concern for freedom, without sacrificing the logic of a system: "I love sitting at a big table by myself though," he adds. "There isn't necessarily a relationship between scale and intimacy. On the other hand, the variety implicit in the design makes it possible for this room to be used for conferences, as well as for eating."



The designer's simplified statement, using only essentials in deep tones against the pristine paneling, continues upward to the Master Bedroom, a balcony above the living room. Artwork is by the owners' children.

Spending time with Joseph D'Urso can be an intensely moving experience. His singularity of purpose and intellectual strength are balanced by a childlike sense of wonder and a dry wit that addresses itself nimbly to the design problems of the day. He also possesses the talent of saying exactly what he feels without giving offense—or at least not too often—for truth does carry a sting. "Design is, after all, quite simple," he says. "It has to do with analyzing the good and the bad things about a space, and then making certain critical changes." But art, as we all know, is complex. It only looks easy. □

Federico Forquet in Tuscany







IN ITALY the scholarly traveler rather than the tourist is inclined to visit Chiusi, to see its frescoed Etruscan tombs and its museum. But not many people go another few miles through a landscape rich in oak and cypress to the small—very small—town of Cetona. Not that Cetona is a village. Its stately square, its twelfth-century towered castle and fine seventeenth-century manor immediately bespeak a noble and important past.

Federico Forquet is a comparative newcomer to Cetona. Born into an illustrious Neapolitan family, he established himself—while still in his twenties—as one of Europe's top fashion designers. He worked for several years with Balenciaga in Paris and then returned to Rome, where he opened his own salon to international acclaim. But those were the 1950s and the 1960s when High Fashion still counted a great deal.

"The women who used to haunt the fashion salons of Paris and Rome aren't interested anymore," says Signor Forquet. "Today they get the same excitement from doing up their houses. Fashion in decoration has replaced fashion in clothes. So two years ago I began designing fabrics exclusively." Now he is designer-in-chief for the Swiss firm of Abraham Zumsteg, which opened a showroom in New York last April.

"When I bought this house five years ago," says the designer, "it meant a tremendous inner conflict. A Neapolitan, you know, must have a house by the sea. It's a sort of homing instinct. But where can you find sea—real sea, I mean—within reasonable

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT





PRECEDING PAGES: The iris, symbol of Florence, flourishes at fashion designer Federico Forquet's weekend retreat, a circa 1700 brick-and-stone farm complex nestled against a Tuscan hillside. OPPOSITE: Though extensive renovation was necessary, Mr. Forquet succeeded in retaining the original character of his country house. A staircase leading from the Living Room was added, since none existed inside. The Etruscan vases were found locally. ABOVE RIGHT: A wall was removed, and the living room now includes what had been an animal stall; the banquette replaced a feeding trough. RIGHT: The Dining Room was once a passageway to an outdoor oven. The built-in buffet and handpainted window borders were inspired by local tradition.



reach of Rome? And even if you are lucky enough to hit on a spot where nature has been allowed to breathe, with sea water that doesn't resemble minestrone, it can't last. Season after season you'll find some new violence done to nature. I needed a country place where I could relax, and I didn't want to risk waking up and finding myself enclosed in a brick suburb.

"That was why I decided on Tuscany. There is respect for the Tuscan landscape. To begin with, this region was the cradle of Italian civilization, and Mount Cetona has important limestone caves where you find tombs dating from 6000 B.C. Not to mention the—shall we say, recent?—Etruscan tombs of 600 B.C. And there is a monastery founded by St. Francis himself in 1212. Well, this is where I found my house—a peasant farmhouse—abandoned for years, in disastrous condition. Just growing there, like a tree. It had to be rebuilt. Though there is always the temptation to put up a pseudofarmhouse, I wanted mine to be real. So all the material had to come entirely from the area."

It was a long project that required time, patience and a firm hand. Originally the farm consisted of four separate blocks: a barn, a place for the animals, another for farm machinery, and living quarters. The problem was to put them together into a single house that would grow naturally out of the landscape. For the landscape was one of the major reasons that the designer came to Tuscany.

Federico Forquet began by visiting neighboring villages to look for materials. He poked amid demolished houses for beams, bricks, tiles and stones, and finally forged the four peasant blocks into a good-sized and comfortable country house. Next Federico Forquet approached the problem of the garden.

"I love flowers," he says, "but you'll never find lawns and flower beds outside a peasant's house. They've no use for gardens at all. So I stuck to the simple local shrubs and flowers you find growing everywhere—cypresses, olives, irises and daisies. I've also paid my respects to the Franciscans and put



"A peasant farmhouse abandoned for years... just growing there like a tree."





OPPOSITE AND TOP: The Master Bedroom was fashioned from a separate grain-storage building. The beamed ceiling is original; the dark painted dado and wicker chairs are Tuscan style. From his desk, designer Forquet can see, beyond the tile roof of the main house, the old walled city of Cetona and the Etruscan tombs in the surrounding hills. ABOVE AND LEFT: The fabrics used in the Guest Bedroom were found at the Sunday market in the local village. The space had originally comprised two smaller bedrooms. Irises are a favorite motif of the designer.



A view of the old granary, from the dining room, filtered through a rustic grape arbor and an iris garden, is an ageless pleasure.

in rows of the salvia and rosemary you find in monastery cloisters."

Signor Forquet had firm ideas about decorating his house. The fact is that he did not want it "decorated" at all.

"I don't want architecture, and I don't want decoration," he says. "And I loathed the idea of making a display of my own fabric designs. Everything has to remain simple—the right simplicity, of course. All the material you see here I found while hunting through rolls of cloth in village markets, or in little shops in Siena and Montepulciano. The furniture comes from the neighborhood, too—plain, functional pieces, carefully chosen.

"That dresser in the living room is sixteenth century. The dining room table was used as a kitchen table in the seventeenth century. Notice how narrow it is? They built them like that to roll the homemade pasta on. The sideboard was used for storing flour. The big fireplace has seats inside, because the peasants loved to sit around the fire. The staircase is original, too. It led to the granary, now a guest room.

"My own bedroom was where they once stored fruit and hay. Everything here had a rustic meaning that I've tried to preserve and adapt.

"I have one confession," says Federico Forquet, with a sly smile. "There is an important piece I did *not* buy locally. And that is the bed in the master bedroom. I discovered it in a shop in the via Governo Vecchio in Rome. The shopkeeper, I remember, looked a bit glum when I told him where I wanted it delivered. 'A pity,' he said, 'I've only just had it carted from a place in Tuscany you've probably never heard of: Cetona.'" □

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continued from page 119

design looks as though it might be related to 1710 models.

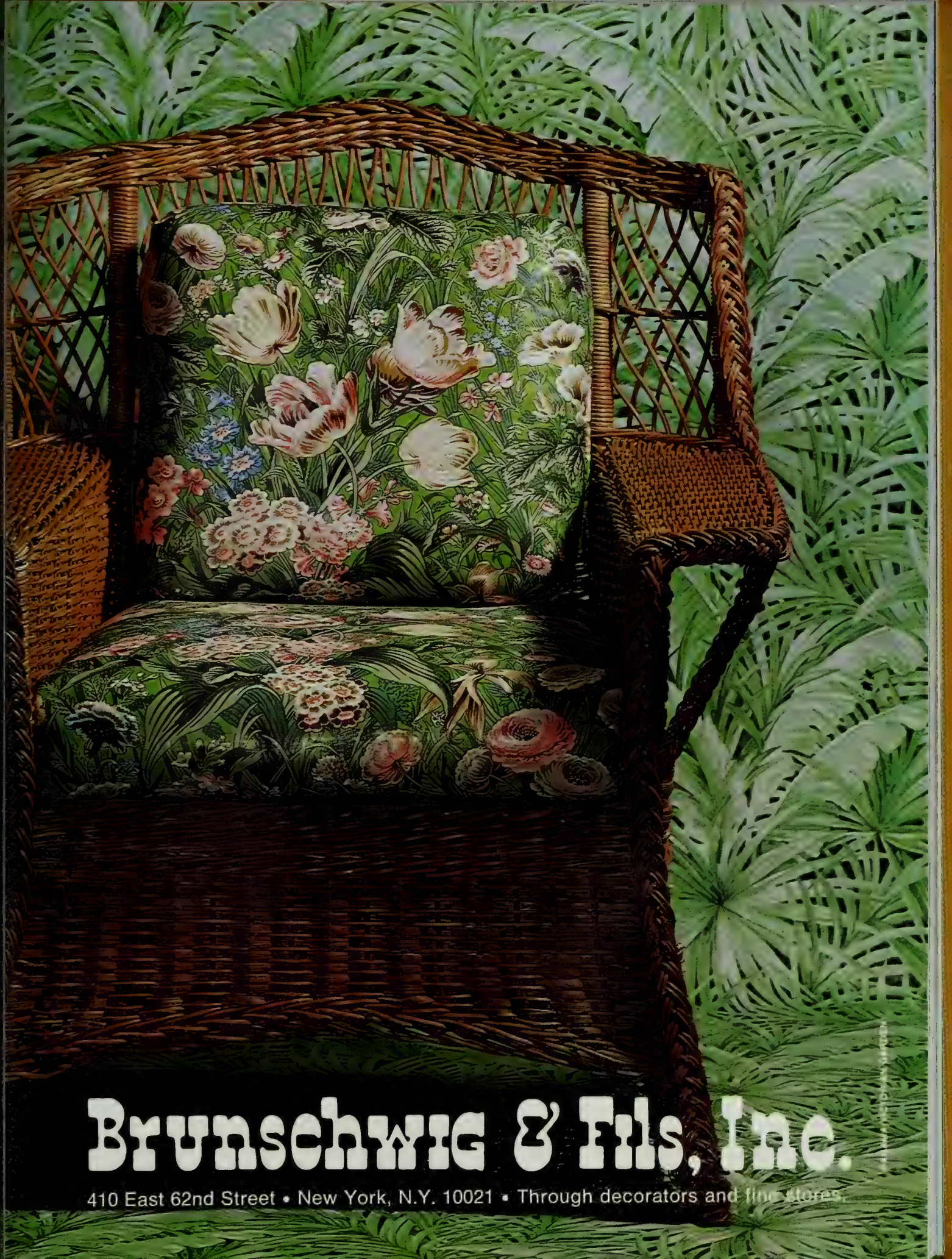
The Dunlaps were also renowned for their elaborate desks and chests, with moldings in the egg-and-dart pattern applied to otherwise relatively simple pieces. Some high chests have Chinese Chippendale crowns in an intriguing heavy fretwork. Occasionally simple interpretations of Rococo patterns were applied as decoration on otherwise plain pieces. Pennsylvania craftsmen sometimes introduced unusual floral carving, probably based on Rococo designs but stylized in patterns that echo European folk design.

SIMPLICITY SHOULD NOT BE CONFUSED WITH ORDINARY ROUGHNESS.

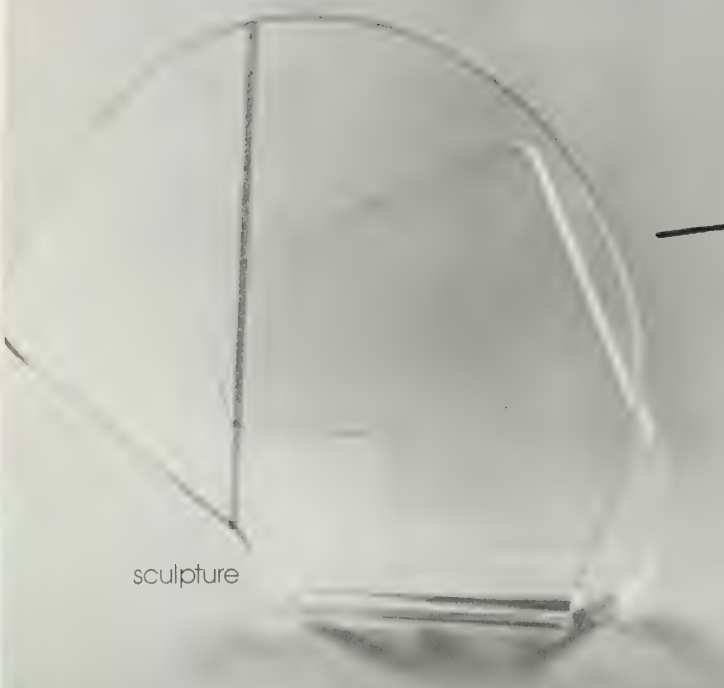
Hepplewhite and Sheraton designs were probably introduced at about the same time as some of the Chippendale and Queen Anne models. There were evidently rural centers more aware of the latest fashion, or rural customers more anxious to keep up with the latest developments. The light proportions of the work in either of the styles suggests that it was popular before the changes of the 1830s, after which time the dominance of the Empire style resulted in a demand for simple furniture of heavy proportions.

Delicate lines and the use of inlays were among the characteristics distinguishing the work of the rural craftsmen working in the Hepplewhite and Sheraton, or neo-Classical styles. Modeled after prototypes with elaborate decoration, these pieces generally showed motifs reduced to simple geometric patterns. Carved decoration was also abbreviated in one way or another. At the end of the era, painted furniture with simplified design became popular.

Country furniture is a large and a fascinating field, but it takes a proper spirit of challenge to collect the bold and noteworthy designs. □


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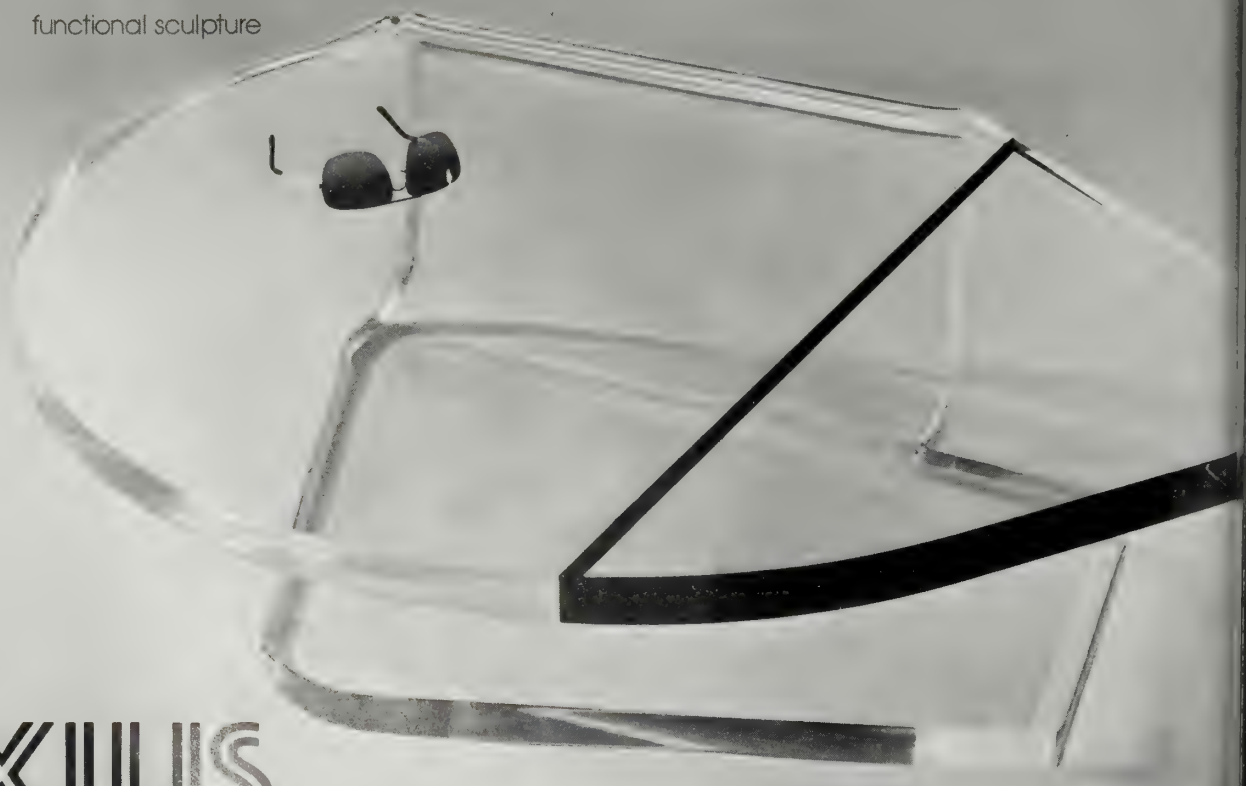
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ART DECO JEWELRY

continued from page 149

Coral was frequently used in jewelry, usually combined with black enamel or lacquer, rose diamonds and onyx or marcasite. A brilliant vermilion in color, it was primarily of Chinese origin and carved with floral and animal motifs. Equally popular was jade of a rich emerald green shade. This was often effectively allied with coral and accents of black onyx.

These colored gems were invariably set in platinum, rather than gold, for its greater strength enabled jewelers to make settings as delicate and almost as

THE GREAT JEWELERS OF PARIS: SHOWROOMS THAT RESEMBLED THE CAVE OF ALI BABA.

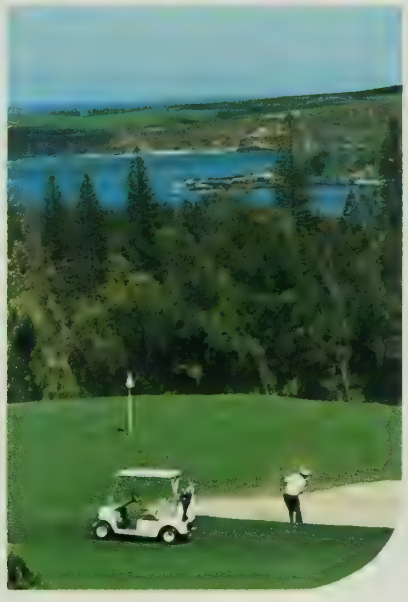
invisible as spider webs, yet giving greater prominence to the beauty of the gems. Platinum also gave greater flexibility, allowing bracelets and necklaces to be as supple as silk ribbons.

After 1925 the influence of Cubism became more pronounced, and with the new fashions of short skirts and head-hugging cloche hats, jewels became more geometrical and harder in outline, to harmonize with dresses' simplicity of line and fabric. The rich quasi-Oriental look gave way to more severe ornaments of gold, platinum or silver enlivened by enamels. The stones in these pieces were more highly valued for their decorative, rather than intrinsic, worth. Even the new plastics were not despised as the popularity of frankly artificial "costume" jewelry increased. The work of Raymond Templier, Jean Dunand, Jean Fouquet and Gerard Sandoz was widely imitated in base metal and plastic. This commercialization soon debased the style. By the end of the twenties, new techniques in diamond cutting brought all diamond jewelry back into fashion and while the designs were generally undistinguished, this vogue persisted through the 1930s. The wheel of fashion had certainly turned full circle. □









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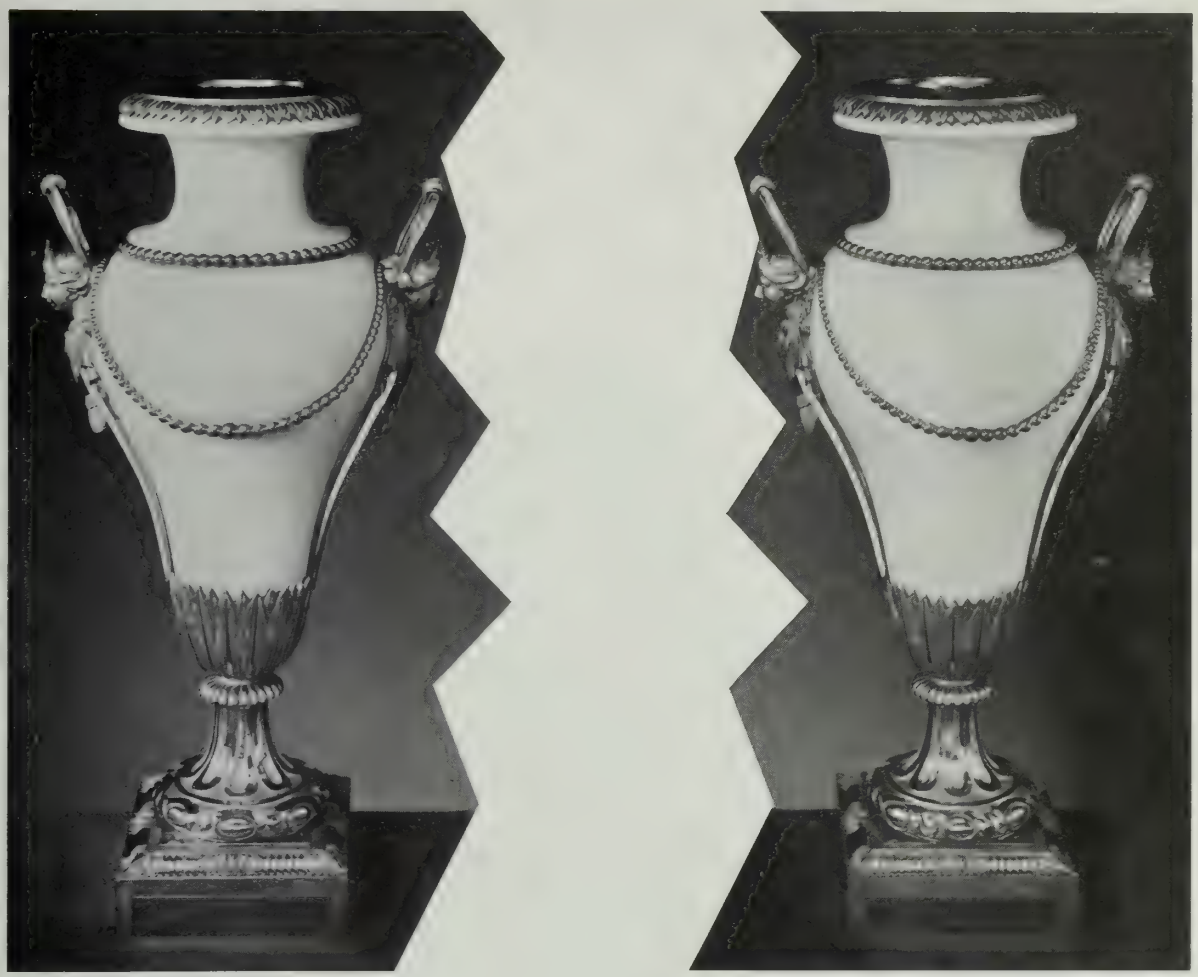
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THE ART OF TOPIARY

continued from page 172

The hurricane of 1954 was such an event, and several animals suffered broken limbs. Mr. Mendonca remembers the saddened face of Miss Alice the next day, as they were surveying the wreckage.

"She thought she would never see her old friends again," he recalls, "but I felt I just might be able to rob Peter and pay Paul and bring the topiary back to life. My biggest challenge was the giraffe, which had stood as tall as privet will grow—something over twenty-six feet. Now it was headless and a stunted twenty-two feet high. I suggested I could make a new head by bending the end of the neck, but that the giraffe would have to be shorter."

Miss Alice was almost giddy at the good news.



The gentle elephant and all its clipped companions delight visitors.

"Why, of course, George, everyone knows that Rhode Island giraffes have short necks," she responded.

Trimming the privet and boxwood on a regular basis begins in April, after the old leaves have dropped off, and the new leaves burst from their buds. Each of the animals—plus an assortment of geometric shapes, garden archways and such oddments as a topiary armchair and a two-masted schooner—must be trimmed every two weeks at the height of the growing season, every four weeks in the drier months. Electric shears are too fast and clumsy for fine trim, so much of George Mendonca's artistry must be done with well-honed garden shears.

Green Animals' keeper also enjoys adding some new animals of his own. His particular pride at the moment is an emerging kangaroo growing from two yews. His four-legged animals are raised from four shrubs, the pedestal-based topiary from a single plant. And he reports with some amusement, that, with Miss Alice gone, visitors to the gardens are now giving him plenty of coaching.

"People come looking for me to say that the kangaroo should have a pouch with a young one."

George Mendonca has a wait-and-prune attitude. □

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EDITORS' SELECTIONS

Art Déco Fabrics and Furnishings

By John Loring

HEADING INTO the last three years of the 1970s, it's safe to say that the greatest influences on design of this decade are Art Déco and International Modern. Not that the late 1960s hadn't already dug out and displayed cartloads of Art Déco artifacts; they had.

Excesses of Art Déco

But the 1960s were as turbulent and brittle as the 1920s, marked by a bullish ruggedness of sensibility and love of excess where tastes were oriented toward the undesirable, fanciful lushness of Déco kitsch rather than towards the basic and great merits of 1930s style itself. The Bakelite radio with vita-glass wings rated a 10 on the "divine" scale. Every sound-hole of the Pop decade had a fretwork rising sun. Green onyx clocks supporting silvered bat-ladies were fought over; and even people who now know better ate from silverware made of the then-irresistible coupling of red erinoid plastic and chrome-plated steel, and they didn't object to sitting on parti-colored lamé pouffes. There was a mad flirtation with retiary motifs that led straight to retrograde design in fabrics, carpets, wallpapers and objects. At one moment in the 1960s, plastic and steel seemed to be the complete range of materials available for furniture construction; and one of Europe's top designers and his wife were temporarily nicknamed "Lucite" and "Stainless."

Times have fortunately changed. The mildly sinister appeal of the arbitrarily austere, streamlined, and uncompromisingly harsh has been tempered with a strong dose of graciousness; and the jagged, fragmented, and jazzy clichés of Déco ornament have been digested. For their richness in visual ideas, they were not discarded but refined and applied to sounder purposes.

A Style for the Seventies

Designers took Le Corbusier's famous cry and repeated it against the instant and wayward historicism of the 1960s helter-skelter Déco and Déco-kitsch revival: "We protest in the name of everything. In the name of happiness and well-being, in the name of good taste . . ." Then they produced a style for the seventies that is a striking compromise between the rectilinear harshness of Déco's obsessively "new" look, with its extremes of "modernity," and a more rational present-day taste for restrained and quieter perfection that retains a good measure of vigor and spontaneity along with soundness of design and superb craftsmanship.

The recently opened firm of Willy Rizzo exemplifies this trend toward sensitivity of design and a rational approach to luxury with a strong 1930s influence. His

continued on page 200

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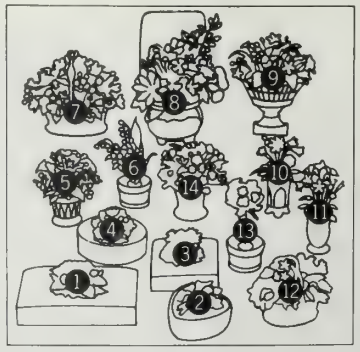
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continued from page 198

extraordinary furniture speaks out for the unique combination of extreme stripped-down modernity of form and richness of surface and materials found in the work of such masters as Ruhlmann and Puiforcat. Just as in the best of the 1930s, the precision-made look and the exotic surfaces are there but with an admirably utilitarian concept of design appropriate to the 1970s.

The cocktail cabinet and cocktail table so essential to the 1930s are soundly represented by an elegant flush-fronted boot cupboard containing an icebox and bar, a small gem of utilitarianism covered in all simplicity in lacquered kidskin. There is a wide variety of massive slab coffee tables in gleaming plain and marbleized baked



Georama carpet is from Patterson, Flynn & Martin's "Potpourri."

lacquers, most with a deep, inset, chromed pan for bottles, plants or whatever—unequivocally "cocktail" tables that give that much-maligned piece of furniture a new lease on life. They coordinate dramatically with lush, enormously comfortable ottoman sofas in unexpected and luxurious coverings.

There are mammoth wide-armed "easy" chairs with their matching sofas in quilted natural canvas that give the appearance of being dangerously comfortable.

Willy Rizzo's pigskin-upholstered double bed has a headboard with fold-out armrests—truly a Rolls-Royce of beds. And there is a sensational unit bookcase finished in natural, lacquered kid that succeeds in looking similar to the polished sycamore so popular in the 1930s.

Exotic Finishes

The taste for exotic finishes of the thirties led to wildly impractical things like black cellulose table tops and such eminent bizarreries as R.D. Russell's 1938 sideboard of Coromandel ebony veneer on pear wood inlaid with polished beef bones. Willy Rizzo's surfaces are of a tougher exoticism, of great richness and beauty but practical and altogether as reasonable as they are lush.

There are pieces at Rizzo that echo the 1930s taste for

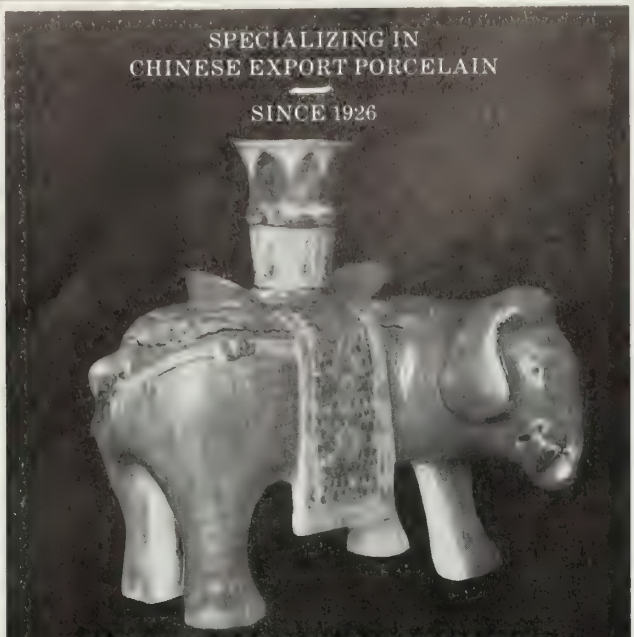
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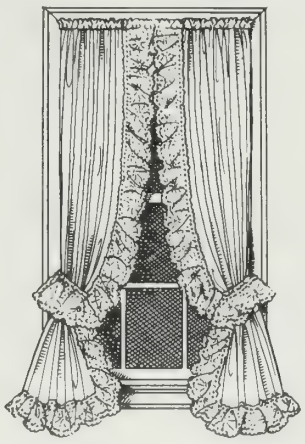
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continued from page 200

versatility; sofas that would never be suspected of turning into beds, but do; tables that change height by simple pedal-released mechanisms or fold-down feet.

Not to be overlooked are the sculptural and grand-scaled elliptical dining tables in a variety of polished stones that almost demand silver serving dishes by Puiforcat, which are elegantly embellished with rose quartz handles and rock crystal knops.

Finally there are two lamps, baldly cylindrical or rectangular in form, in polished steel, which have shades lined in copper, causing them to give off a warm glow of light—masterpieces of 1970s design.

A revival of interest in tapestries and artist-designed



Willy Rizzo's lamps are made of copper-lined stainless steel.

rugs was another important feature of the Déco period, and at Edward Fields many of their masterfully crafted pile rugs and tapestries—the uses are often interchangeable—have clear echoes of 1930s geometries with a restraint and fresh purity of line typical of today. Notable are: *Total Eclipse* by Martin Schenker, an orange disk diverting a column of brown, beige and orange stripes into concentric half-circles on a bark-brown background; *Referendum* by G. Lis Zülig, an ultramarine, mauve, turquoise, magenta, cadmium red and violet delight of crossing arcs and rectangles as strong and bright as any sun rays and rainbows of the 1930s. There is *Streetscene* by Herbert Batkin, an overall four-pointed star of concentric chevrons in a variety of light cut pile on a dark looped background, rich in texture and solid elegance; *Ascension* in four sculptured, waving, diagonal stripes of beige, blue, red and gray-mauve; and two excellent designs among the standard borders at Edward Fields are *Arrowhead* and *Undercurrent*, with soft natural-colored diamonds and zigzags, respectively, to animate the attuned "International Modern" look of 1930 for today.

Distilled Art Déco

Among the twenty-five new designs in Patterson,

continued on page 204



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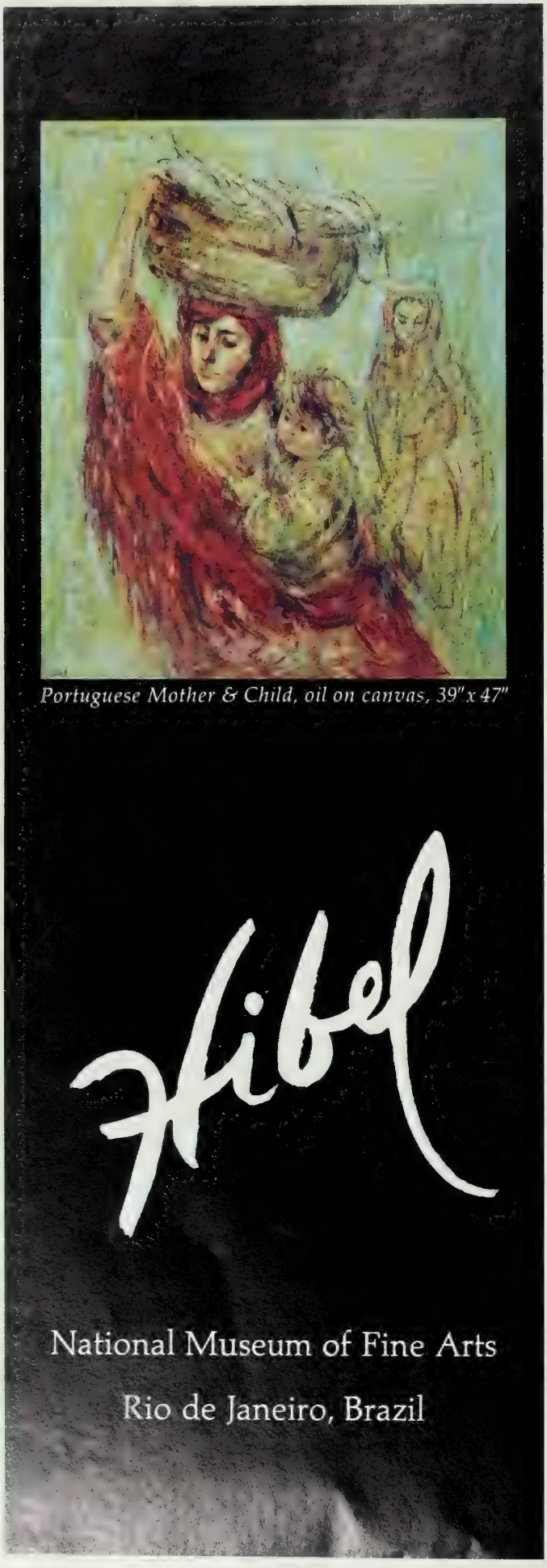
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continued from page 202

Flynn & Martin's recently released "Potpourri Collection" are two knockout, 1930s-inspired carpets. *Accolade* refines the vigor and, it could be said, the "toughness" of American Indian patterning so much admired by Déco designers. This rug's powerful lines and unusual yellow, black, gray and white strokes make an assured and spontaneous statement; the other carpet, as its name, *Georama*, implies, is a triumph of the geometric look, its crossing, diagonal parallelograms of yellow, light blue, magenta, brown and ochre the very essence of distilled Art Déco pattern, style and color.

Also at Patterson, Flynn & Martin, a heavy, striped, wool-braid custom carpet that can be woven in any number and variety of colors recalls again the fascination

...THE UNWAVERING SIMPLICITY OF DESIGN THAT WAS PRESENT IN THE BEST OF ART DECO.

for rich and unusual textures coupled with unwavering simplicity of design that was present in the best of Déco.

The rectilinear strains of Déco design lent themselves beautifully to the geometries of mosaic tile work, and The American Olean Tile Company has a new line of unglazed ceramic mosaic tiles in the natural earth colors, brown, beige and tan, universally employed in high style 1930s and 1970s interiors. The new names: *Seal*—a rich, dark black-brown; *Bone*—clear beige; and *Goldenrod*—a soft, pale-gold tan, are fanciful, but the colors are splendidly pure. The various small squares, rectangles and hexagons of these handsome modular tiles offer infinite potential for abstract or even pictorial geometric design—Bauhaus-inspired or other—and they can be used on floors, walls, swimming pools and counters.

Flights of Fancy

Finally, for all-out flights of Art Déco fancy in the ubiquitous 1930s color schemes of silver-black-white; orange-turquoise-yellow; aqua-red-ultramarine; mauve, tan and taupe; or greige-light greige-lighter greige—any and all printed on exotic black patent vinyl; metallic silver and gold papers, or rough natural grasscloth—there are the assertive designs of Kirk-Brummel Associates' many and joyous Art Déco renewal wallpaper lines. Included are *Jazz Modern*'s Sonia Delunay-type concentric broken rings; *Atlantis*'s smartly stylized arc fountains; *Aber Leaves*' large tropical look; and Billy McCarty's elegant *Mirage* combination of reticulated diamonds and chevrons—a beauty in beiges and whites—and his *Comanche*, a tamed American Indian motif of trees and cacti, leaves and suns, and diverse zigzags.

The colors at Kirk-Brummel are smashing; but, if you're not ready for that, one of their salespeople has suggested, "By coloring down, we can unsmash." □



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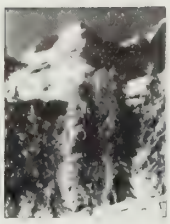
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DESIGNER'S TRAVEL NOTES

In Switzerland with Jay Spectre
By Peter Hellman

"I AM A KENTUCKY BOY who never much liked snow," says Jay Spectre, the much-esteemed interior designer who is now, undeniably, a Manhattan boy. "If it had not been for some vacation plans that once went wrong, I'd still feel exactly the same way."

Swiss Jewel

It happened five years ago, when the designer and a few close friends were planning a Christmas visit to the northern Italian city of Vicenza, where Spectre had long wanted to see the elegant *palazzos* built there by the Renaissance architect Andrea di Pietro, better known as Palladio. "Even though all sorts of latter-day stabs have been made at the Palladian style," says the designer, "most of them miss the just sense of proportion of the originals, and I was eager to learn what I could at the source." But the December fogs had rolled thick over Vicenza, and it was no time to see *palazzos*.

It was then that someone suggested St. Moritz, the tiny Swiss jewel of a village nestled at the base of a great Engadine slope. Though winter sports are now ascendant, the village had been famed for thousands of years for the curative powers of its waters, and the Duke of Parma himself had once led a group of nobles across the border to be rejuvenated by them. Spectre and his party arrived on Christmas Eve, all fogs banished in favor of the pure and perfect Engadine air. That was five years ago. Spectre and those same friends have been coming to St. Moritz to end one year and begin the next ever since.

St. Moritz via Rome

"Even now, though," says the designer, "I never take the direct route. If you fly from New York to Zurich, for example, and then take a train to St. Moritz, you'll have spent 20 hours in transit. That's too much. We prefer to take an extra few days—and pleasures—by flying to Rome en route. Even in winter, Rome is full of high spirits and flower vendors. Do you know of a better recommendation for a city than that? After a day's touring in Rome, we take the train to Florence and then Milan—*Settebello*, one of the great luxury trains of Europe. Fitted out with big swivel chairs, it has a domed observation car, and a dining car where the pasta, veal and wines are exquisite and the waiters zip around in white starched aprons that fall to the ankle. Once in Milan, I can never leave without a day of window shopping. The level of design and display, to my eye, is unsurpassed in the world. In terms of worldly goods, I never fail to come away from Milan with some new inspiration."

Though Spectre's arrival at St. Moritz on Christmas Eve that first year may have been guided by chance and the elements, it never was again. Leisurely as the trip from Rome seems, the designer paces it perfectly so that, on the last leg from Milan, the train winds down into the Engadine Valley just in time for his party to check into the grand old Palace Hotel and freshen up before the traditional Christmas Eve dinner. As always, this meal is strictly black tie and candlelight.

"After a perfect dinner," says Spectre, "we put on snowshoes and walk, usually in a soft falling snow, to the town's old church. Its Medieval façade has been lovingly restored. The interior is contemporary and spare, with white stucco walls and exposed oak beams and again, the only illumination is candlelight."

Christmas week is for skiing at St. Moritz. The quality of the sport is such that this tiny village remains the only place where the Winter Olympics have been held twice. "When the muscles—and it happens to mine all too early—no longer answer to the rigors of the slope," says Spectre, "it is delicious to take a horse-drawn sleigh ride on the trails and lake, all those aches bundled under a soft, warm throw of brown fur.

KINGS, PRINCES, ARAB SHEIKS GATHER IN SKI ATTIRE.

"And then there is afternoon tea in the lobby of the Palace. It is the time when kings, princes, Arab sheiks with bodyguards, movie stars who do not step out in public elsewhere—the very top slice of international society—gather in ski pants to catch up on their world. It certainly makes quite a spectacle.

"But the grandest vision of all is the New Year's Eve gala in the grand ballroom of the Palace when these same folk turn out in the most exciting clothing and jewelry in the world. Last year, I was honored to be a guest at the table of Alfred and Alma Hitchcock, who were marking their forty-ninth year of happy marriage. As the New Year was rung in, I saw Hitch holding Alma's hand, a tear rolling down his cheek. It was a tear, no doubt, for all sorts of private feelings, but I'd venture that it was also a tear for the beauty of this place."

Piz Nair Vista

On New Year's Day, just before heading home, Spectre takes the tramway high up to Piz Nair, the great 10,000-foot peak that looks down on the village in a sweep of unbroken white. "As a younger man, I would never have gone near such a place at this season," he says. "I doted then strictly on the tropics. But I know now that I will never want to start the year anywhere but standing on Piz Nair, filled with the peace that a vista of such purity brings. It is the most inspiring way I know to start off the year with a clean white slate of my own."□

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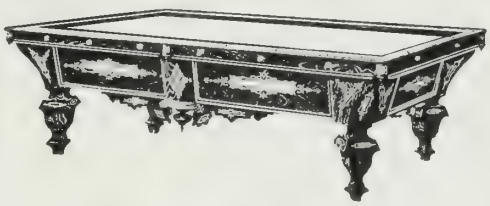
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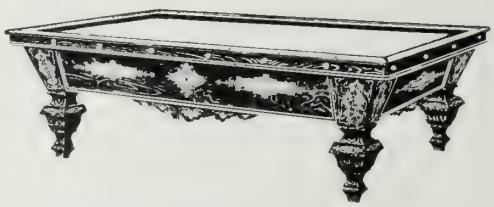
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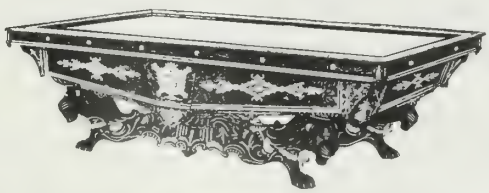
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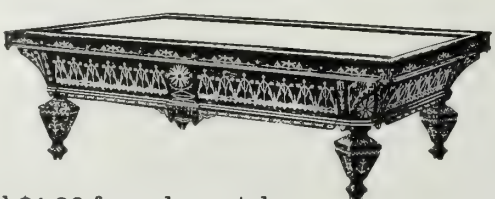




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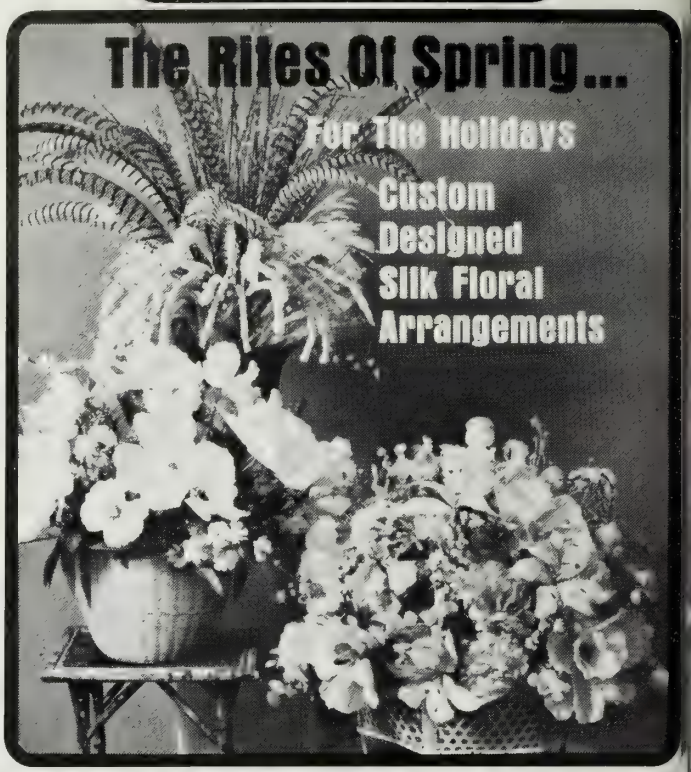
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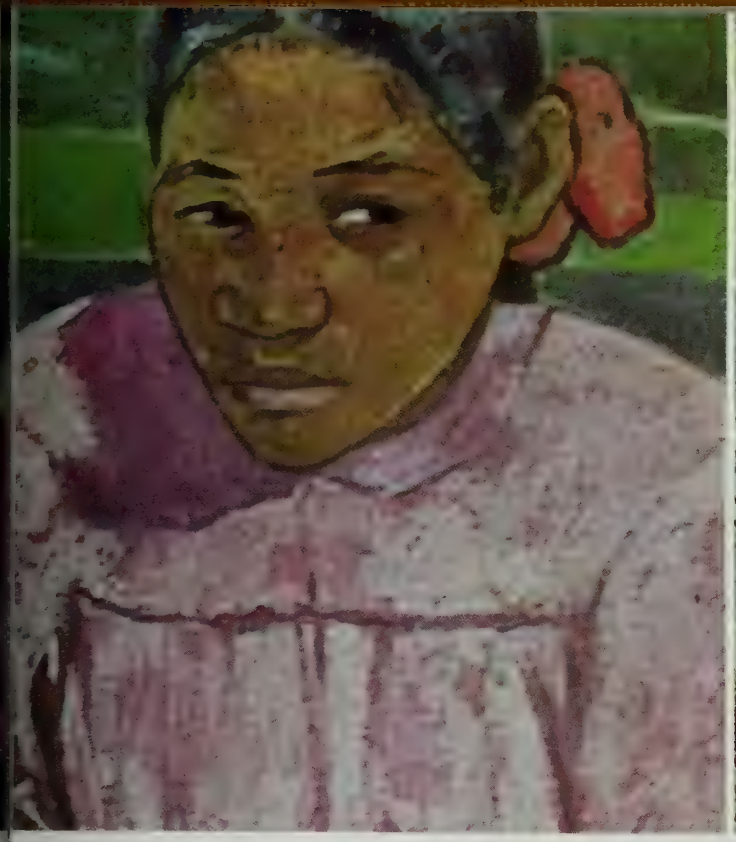
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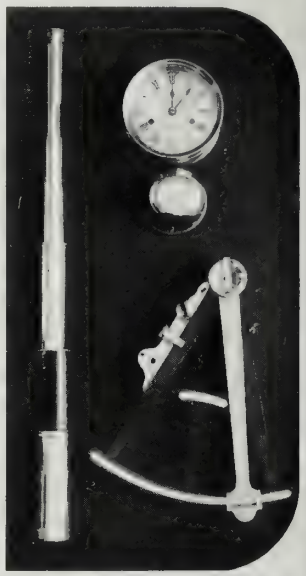
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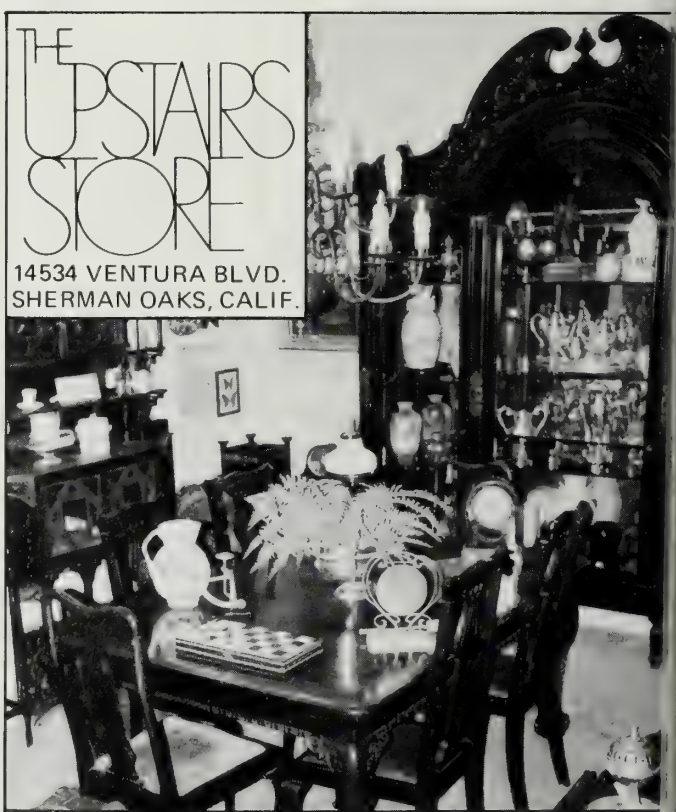




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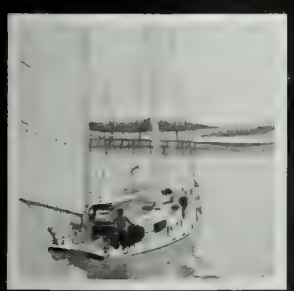
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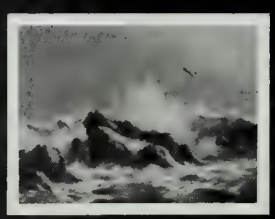
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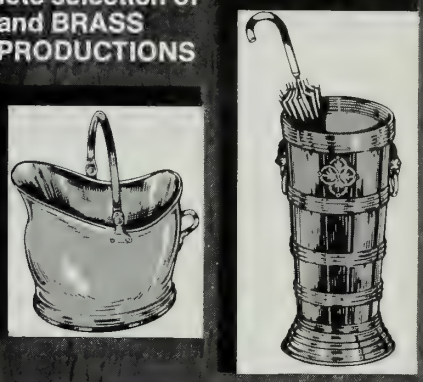
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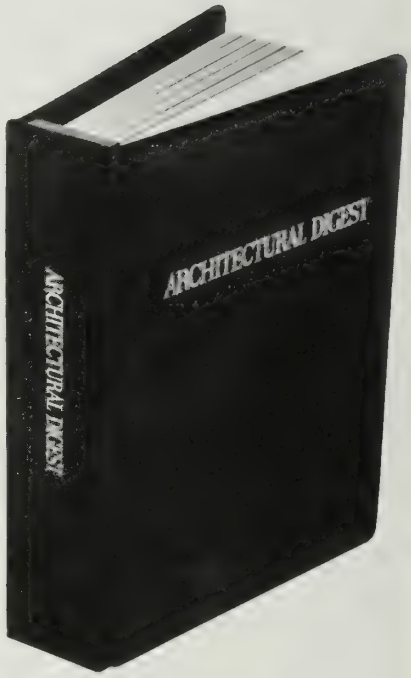
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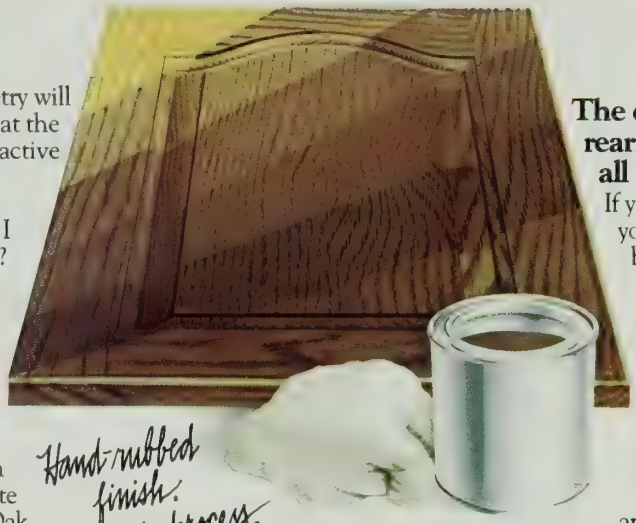
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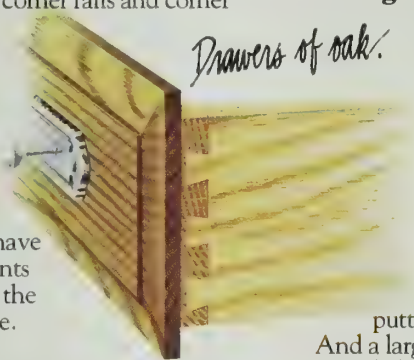


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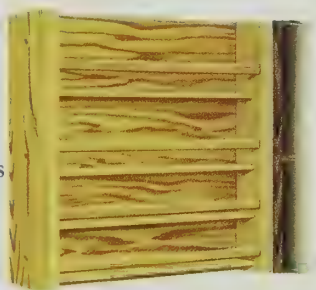
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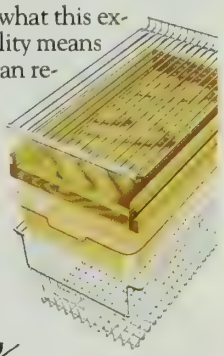


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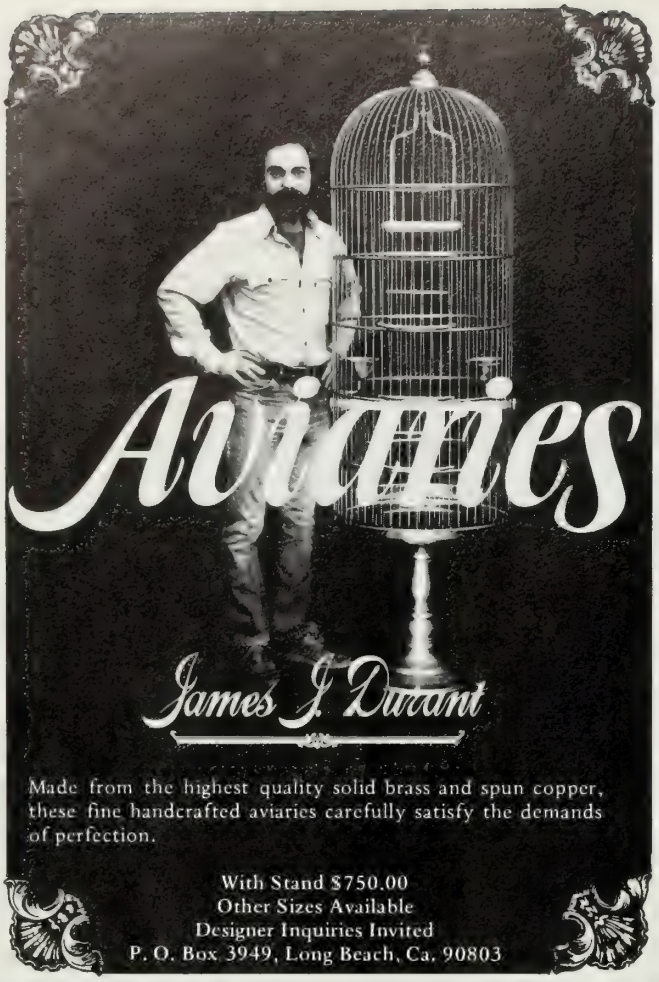
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INTERNATIONAL PROPERTIES

Holiday Treats
By June R. Gader

I CANNOT THINK of a more wonderful holiday present to give yourself, or someone dear to you, than a whole new way of life—the gift that comes absolutely free with any one of this month's very special properties.

Batujimbar, Bali, Indonesia

Many years ago I lived in Indonesia. I know the pleasures of awakening at dawn to skies that nearly always presage a brilliantly clear and sunny day, of falling asleep at night to the sound of a skittering wind and the counterpoint beat of giant moths' wings against the windows. The years here seem to comprise an endless summer; and especially in Bali one has the sense of days eternally glittering and peaceful, and of time standing still.

One of the places I visited in Bali I shall never forget. It was a garden at the fringes of the sea. At low tide the coral reefs gave up old coins—offerings made over the centuries as part of the Hindu cremation ritual—as well as a bounty of crab, clams and shrimp, which we hunted for sport but which always appeared in a superb soup at dinnertime. There was a small pavilion nestled just short of the line where the boldest waves lapped, where we had sunset drinks, and a larger pavilion where we ate remarkable meals prepared by a remarkable chef, and sometimes listened to *gamelan* music by candlelight.

Ever since, I have wondered what became of our amazing half-Balinese, half-American host, and of his entirely Balinese paradise. About the former, I still cannot answer. About the latter, I believe I now know. There is a complex of houses that is currently for sale at Batujimbar on Sanur Beach. Situated in an immense coconut grove, each house is on an acre of land with thirty feet of beach frontage. Each is composed of several pavilions built around an inner garden or courtyard with reflecting pool, and separated from other properties by an ice-clear lagoon. Each has its own swimming pool, indigenous shrubs and trees, and various evidences of Balinese culture—an antique door here, a temple fragment there, coral walls, sculptured pediments.

The pavilions are designed in the native tradition of brick and coral, timber and thatch. The views, across the Bandung Strait to the cliffs of the island of Nusa Penida, are magnificent. And the descriptions of the property, of the original owner and of the location, make me certain that this is Jimmie's place, where I visited so long ago. That the sites of youthful fantasies change is a fact of life, yet one hates to see it. This is the first instance I've ever experienced where the changes seem so in keeping with the original that I feel no sense of loss. These individual

continued on page 214

Discover New Worlds of Design: Wallcoverings and Fabrics with André Matenciot



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properties are incredibly beautiful. The new pavilions, built into typically Balinese square complexes, have all the charm and serenity of the old; plus the advantages of air conditioning, private, concealed electrical and water supplies, every modern amenity. The total property includes fifteen one-acre lots. Four hold houses already sold; two hold existing pavilion/houses that are for sale and are the models for nine other houses not yet built. The style and the ambience are established and will be maintained. It is a rare corner of paradise to grasp and hold onto. The price for each completed house ranges from $300,000. Contact Hugh de C. Cartwright, Premier Properties, 30a Sackville Street, London W1, England.

Eleuthera, The Bahamas

If you prefer to set your sights on closer islands, there is another Garden of Eden set on fifty-four acres of paradise within the grounds of Eleuthera's exclusive Cotton Bay Club. The house, ten immense major rooms designed with beamed cathedral ceilings to seem even larger, is a serene setting from which to view the almost

A RARE CORNER OF PARADISE TO GRASP AND HOLD ONTO.

overwhelming brilliance of sea and sky. The gentle colors of natural materials predominate: walls of mellow cypress or coquina stone; floors of earth-red hand-molded French tiles, with inlays of Portuguese and Italian tiles; fireplaces of brick and tile.

Situated on one of Eleuthera's highest points, the home has a peerless horizon-wide view, both from floor-to-ceiling windows and the unusually wide tile terraces that surround it. To enter, you proceed up a sweeping drive enshrouded with palms, flowering trees and shrubs, all softly lit at night—then through a flower-covered pergola to the superbly carved teak double doors. At your left, the huge oval swimming pool set in a tiled-and-gardened terrace tempts you to forgo the many pleasures of the superbly planned house. But there is more to tempt you: 1,200 feet of pink sand beach and creamy surf, protected from the Atlantic waves by an offshore reef; the select Cotton Bay Club, just half a mile down the beach, with its tennis and sailing, fine dining and highly rated Robert Trent Jones golf course. The house itself has such an array of concealed engineering devices that it is entirely self-sufficient under all conditions. There is even a private overseas telephone communications system. And even allowing for the Cotton Bay Club's tight restrictions on building—each home must have at least three acres of land—valuable homesites with road frontage and beach access could be sold off. This remarkable property, complete with lovely furnishings

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Wallcoverings ?

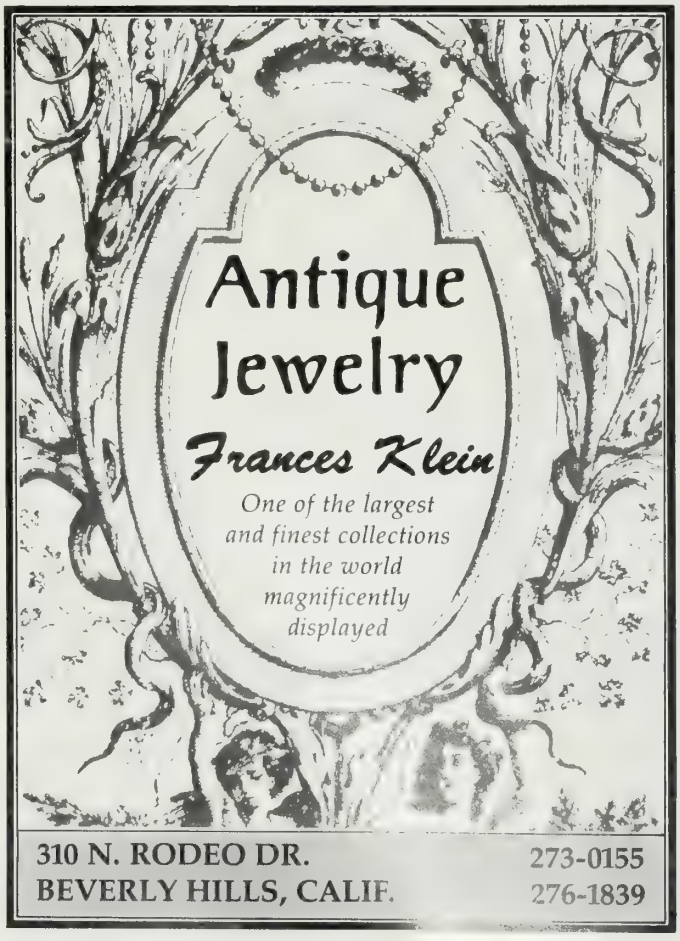
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continued from page 214

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Bath, England

If you list your address as 7 Royal Crescent, Bath, connoisseurs of architecture the world over will be impressed. The *Royal Crescent* is considered one of the finest examples of Georgian architecture anywhere, as well as one of the finest crescents in all of Europe. Built in 1770, of stone, with a colonnaded façade and a slated roof, this impressive group of attached residences retains all of its gracious period character. Your way of life here can be a remarkable combination of the charm of the past and the luxurious comforts of the present.

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The second thing you will notice is the size. It is not, at first glance, in any way overwhelming. But you gradually become aware that besides the large master suite there are six bedrooms, three full baths plus a number of "cloakrooms"—the English euphemism for a half-bath—a complete service flat, sitting rooms and dressing areas, closets and cupboards and storerooms, even a kitchenette on the top floor. "Below stairs," in true "Upstairs/Downstairs" fashion, are most of the service rooms, the flat—and a sauna. The ground floor, rather surprisingly, holds the main kitchen, a recently added extension that looks perfectly Georgian on the outside and luxuriously American on the inside. Conveniently, the dining room also is on this level, and from both rooms French doors lead to paved terraces, lawns and the magnificent pleasure garden with its roses, flower beds and borders, and a huge walnut tree as a centerpiece. The three upper levels of the house hold living and sleeping areas. Remarkably, for such a central city location, there is garage space for four or five cars, plus ample visitors' parking. It all means that this unusually beautiful and historical property could continue to serve as a gracious family dwelling, or could be divided into self-contained flats, with very little effort. At today's exchange rate the price of £ 75,000 plus 2 percent agents' fees, is an incredible value. From Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007. □

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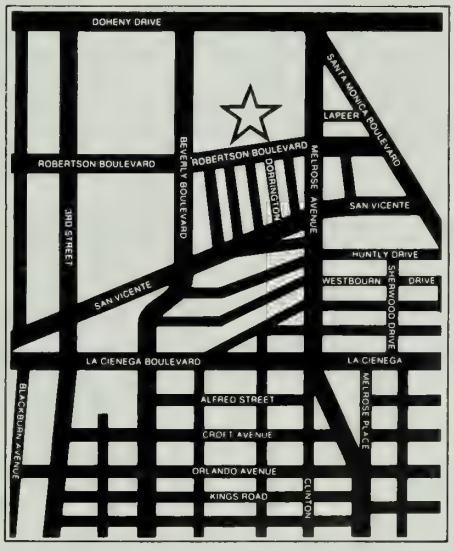


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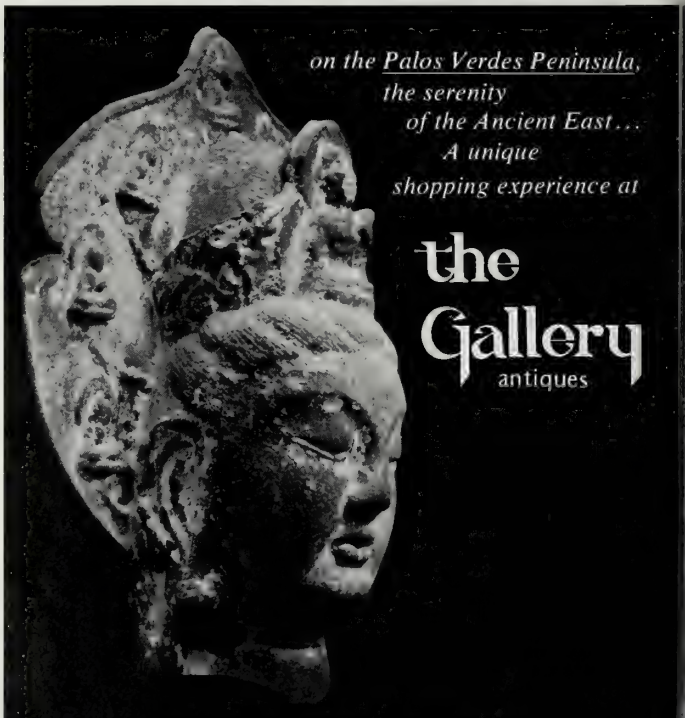
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KUAN YIN AND FRIENDS
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THE OFFER

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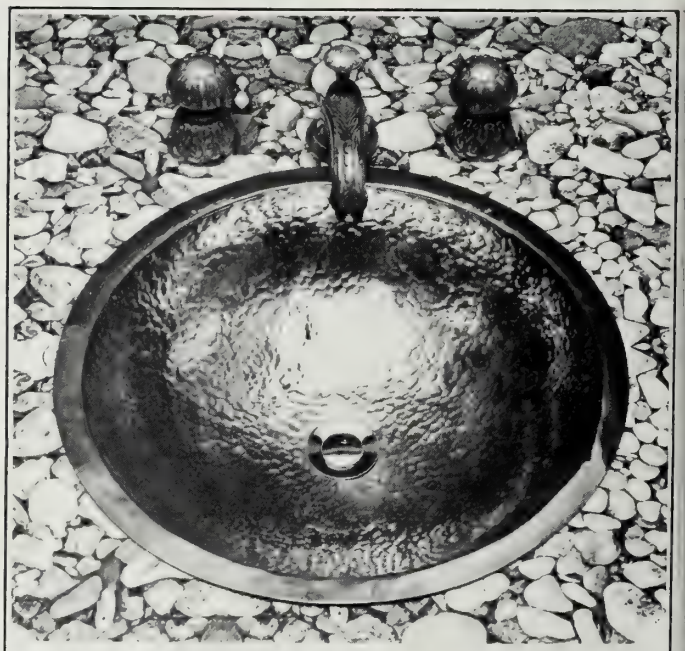
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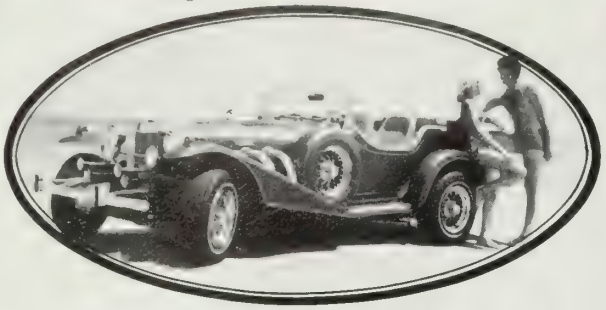
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MEXICO CITY NOTEBOOK

At the Bazar Sabado
By Allen Carter

A WEEKEND in Mexico City offers the design-minded ample time to explore and shop for design sources and accessories. Add to this the city's change-of-pace scenery and delightful eating opportunities, and you have an atmosphere that is being appreciated more and more by professionals and amateurs alike.

They fly in after work on Fridays, birds of a feather, and flock to their favorite hotels. They may stroll *Paseo de la Reforma* to soak up some atmosphere, have a light snack in deference to the high altitude, then it's early to bed to be ready for Saturday morning in Mexico City.

Bazar Sabado

Saturday is important because *Bazar Sabado,* as its name suggests, is open only on Saturdays. And the Bazar is the main reason for this trip. Located in the colonial suburb of San Angel, the Bazar in sixteen years has become the meeting place for buyers and sellers of the best Mexico has to offer in crafts and accessories.

Bazar Sabado is housed in a 300-year-old mansion at Plaza San Jacinto No. 11. In the open courtyard of the old house, water trickles over a patio fountain of fresh fruit. A jacaranda tree blooms overhead. Strolling mariachis from Guadalajara play songs familiar to every Mexican, and wooden harps from Veracruz offer the happiest, most lighthearted music in the national repertoire. The ambience is delightful, making shopping painless.

And there is shopping to be done. Every niche and nook of the two-story mansion surrounding the patio is jammed with exhibits of suppliers from all parts of the country. Most sales, at first glance, appear to be retail, with tourist couples spending half a morning deciding between the yellow or the red hand-lacquered wooden tray from Olinala, Guerrero. But the trade is also represented and the old mansion has become a Mexican magnet for buyers and designers.

Decorative Finds

The candles of Galyon, S.A. Sleek and chic, these contemporary candles can be grouped as a permanent replacement for flowers in the home. When he first started wholesaling from Bazar Sabado years ago, the designer of this stunning line was making candles in his garage. Now he has a large factory, a score of employees, and owns the building housing his Mexico City retail store. His is one of Bazar Sabado's several success stories.

The Morelia designer, Don Shoemaker, produces chairs and tables in zebrawood. Low furniture with clean slim lines and leather sling seats, sized for apartments.

The metal statues of Manuel Felguerez, one of

continued on page 222



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continued from page 220

Mexico's noted sculptors, are whimsical modern pieces about a foot high. Most are athletic—a girl skipping rope, a swinging golfer, a polo player on horseback.

The Cuernavaca team of William Boxley and Arturo Ramos produces lamp bases, planters and wall hangings in fired ceramics. The planters are done in a wide variety of lattice and basketweave designs, while the study lamp bases are solid and uncluttered.

The list of good decorative items could go on and on: Jorge Wilmot's exquisite ceramic figures from Tonalá, inexpensive wool pillow covers from Oaxaca, rustic unglazed pottery from Metepec.

Around the exhibits and around again, and suddenly it's lunchtime. The food served at Bazar Sabado is best

ONE OF THE WORLD'S BEST RESTAURANTS IS NEARBY.

ignored, especially since one of the world's best restaurants is nearby. A ten-minute walk on cobblestone streets, past high-walled colonial estates, and there stands San Angel Inn, gleaming walls whitewashed, massive wooden doors invitingly ajar.

Since its construction in 1692, San Angel Inn has been hacienda, monastery, diplomatic residence, private home and army headquarters. Unsuccessful battles against American invaders were planned here in 1847 by General Santa Anna. The property at Avenida Palmas 50 was leased in 1963 by Richard Debler, an American, who restored the buildings to their original line and established his restaurant for an army of hungry invaders.

San Angel Inn today is nothing short of magnificent. The restaurant surrounds a patio filled with blooming plants, the domain of a parrot named Juanita, who shrieks at customers sipping Margaritas at nearby tables. The original hacienda chapel has been restored and preserved, and outbuildings have been converted to shops featuring, among the many items of special interest, furniture and fine silver from Taxco.

Mexican Cuisine

From the extensive menu, owner Debler selects this luncheon menu as among his personal favorites: Start with Ceviche Acapulco Style or crab crêpes, then proceed to the Aztec Soup San Angel Inn, a concoction of tortillas, brains and chile. Make the entrée a roast duck in blackberry sauce, fresh lobster from Baja California, or chicken drowned in a puebla-style *mole* sauce. Follow with salad and, for dessert, Bavarian cream with strawberries or the crêpes of *cajeta*. Finish with Café Diablo.

After a lunch like that, there are only two alternatives: Walk or sleep. Walk, first, in the quiet gardens of San Angel Inn. Then take a taxi to the *Museo Nacional de*

continued on page 224

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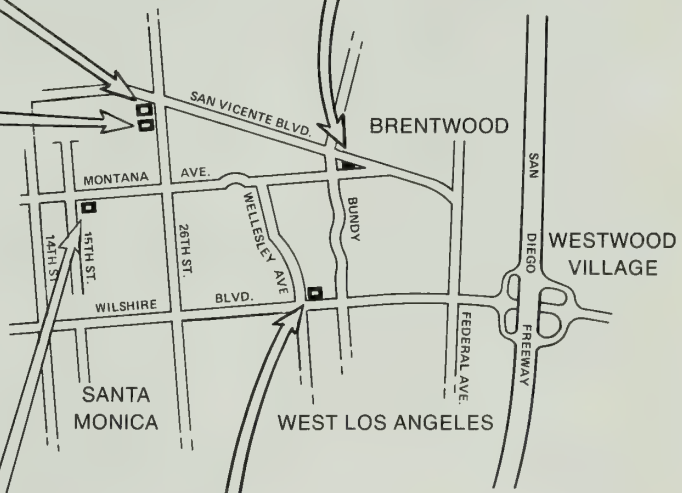
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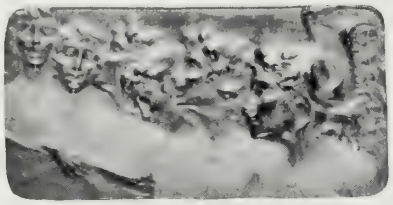






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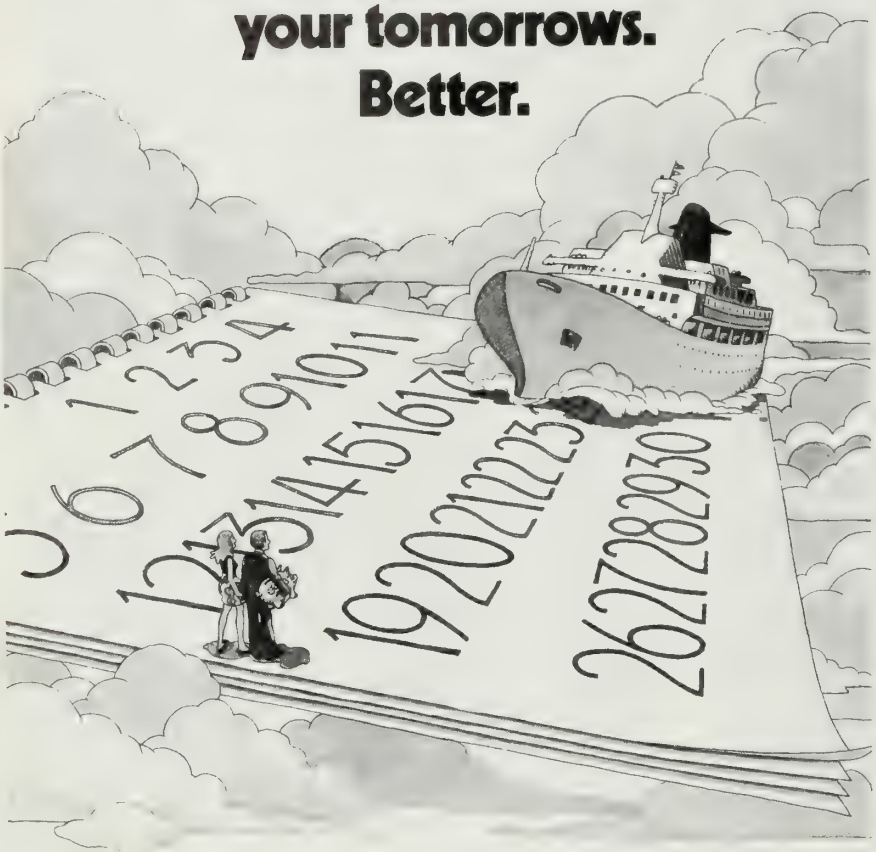
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Early American Interior Photography
By Robert Bartlett Haas

The Tasteful Interlude/American Interiors Through the Camera's Eye, 1860–1917, *by William Seale, Praeger Publishers, New York, 1975.*

ONE OF THE MOST USEFUL and corrective books about nineteenth-century interiors to come onto the market is this recent work by William Seale, historian and restorer of American houses. The author has availed himself of the nineteenth century's drive to document photographically what it had previously been able to record only in graphic sketches or by verbal means.

Although photography in some form was practical in this country after 1839, the photographing of interiors presented technical problems until the 1860s. Despite this, a book based on historical photographs of residence interiors provides a splendid array of pre-Civil War rooms—some reaching back to late survivals of the classical Greek Revival style of the first half of the century, some to the Romantic Revival styles of mid-century; of the eclectic post-Civil War rooms, a trend that spread quickly across the country with the coming of the transcontinental railroad and, finally, of late-nineteenth-century interiors. Those emphasized the Arts and Crafts Movement and the Beaux-Arts historical revivals that followed the Philadelphia Centennial Exposition of 1876 and culminated in the systematic reproduction of both European and American antique furniture.

All of these stylistic phases, including the technological innovations of the second half-century—although the latter are not dealt with quite adequately in this book—are represented in arresting camera shots that document to the minutest detail the settings in which American families played out their lives. That "the camera does not lie" is the most gorgeous fact of all. The evidence is that high-style design in any period was the exception, even in the houses of the economically privileged.

These phases are further illuminated in another way by the author in a cogent introductory essay in which he sketches out the intellectual, economic and historical basis for the choices that went into the makeup of American interiors. He then plays out his conclusions by discussing the more subtle details revealed in each photograph with captions that are not merely informative but stylistically telling. For example, in describing the 1888 dining room in the New York residence of Mrs. James L. Morgan, Jr., Seale writes: "This house of about 1850 has been brought up to date by the Morgans, owners of a chemical company in Manhattan. The ceiling has been frescoed and borders have been painted to disguise the Grecian moldings in plaster; a picture molding has been dropped and the space above it filled with a plaster frieze depicting bamboo shoots. . . ."

The caption continues to describe the way portraits are hung in the room, the treatment of the mantel and overmantel, the introduction of asymmetry into the decorative scheme, the type of carpeting, furniture, lighting and drapery. Such analytical comments, together with the impressive photographs of the room—more than two hundred examples—afford a fine insight into the specific style choices made at a given moment in time by an identifiable householder.

If there were to be any change in the book, it should be

HIGH-STYLE DESIGN IN ANY PERIOD WAS THE EXCEPTION.

in the matter of terminology. The nineteenth century was a stylistically complex period, far too complex to be subsumed under the label "Victorian"—a term that Mr. Seale, a cultural historian, would never use seriously to designate an American style. On the other hand, America *did* have style bridges to Europe, and the predominant fashion of the early century was clearly the neo-Classical style, borrowed by England from France as the "Grecian" style. This Greek Revival style went through two phases, the later one plainer and less expensive to produce than the earlier court style of the Napoleonic era. For clarity, the author might have adopted *Greek Revival,* rather than *Grecian,* as his generic term for early-nineteenth-century classical furniture; likewise it should be made clear that the earlier phase was archaeologically "correct"—carefully designed and high styled—whereas the later phase was simplified, mass produced and, by comparison, plain. Unfortunately, period photographs of original Greek Revival rooms are rare.

To describe the romantic revivals of mid-century—as distinct from the classical revivals that preceded them—the author introduces a curious and confusing term: the "creative revivals." This he has chosen to cover such stylistic phenomena as the growing interest in the richer and more sensual French antique styles, especially the highly embellished and curvilinear Louis XV. Mr. Seale does not see the Gothic and Renaissance revivals that preceded the French revival as the same thing—essentially romantic, based on a romantic view of the historical past and thus, as he rightly puts it, "not actually very authentic." Admittedly "creative" is an ambiguous term at best, and it can hardly be defended as a term for specific stylistic description in any period. He fails to use the more sensible term—ready at hand in the literature—"eclectic." Implying, as it does, a mixing of styles,

continued on page 228

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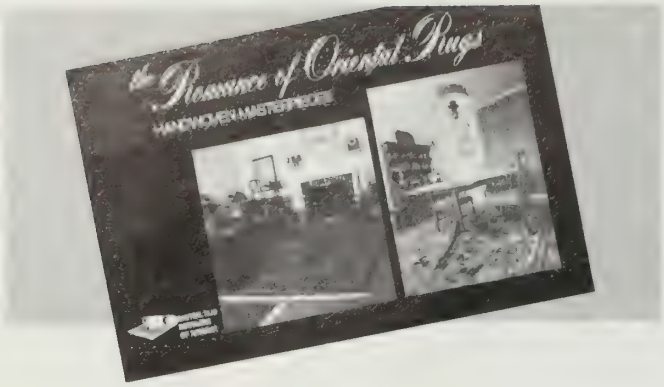
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continued from page 226

"eclectic" would seem to describe accurately the very character of mid-century design that literally reached out to encompass everything in the past: Gothic, Renaissance, Louis XIV, Elizabethan, and even Swiss. This sudden passion for mixture, or eclecticism, was stimulated by the manufacturers' discoveries—at the international exhibitions in London, New York and Paris in the 1850s—that the merchandise sold most readily had extremely opulent surface ornamentation. Surface embellishment was, as the author puts it, "the special way in which they advertized a man's success in life." The triumph of the common man and the triumph of mass manufacture by machine came together in America as the ultimate romanticism of mid-century. Mr. Seale

ORIENTAL CARPETS, STAINED GLASS, ART POTTERY, THE LOVE OF THE TURKISH AND MEDIEVAL.

describes it as a "popular high style."

His style terminology for the post-Civil War period in America—although his descriptions are detailed and illuminating—is somewhat confused because of his attempt to distinguish between furniture of the "creative revivals" and the later "art furniture." To create any kind of order out of the many stylistic impulses of the late nineteenth century, one must distinguish at least three major trends. First, the styles that emerged from the use of new materials and manufacturing processes—a Technological Style. Although the photographs are full of examples of this—gasoliers, core-spring upholstery, wicker furniture, machine carving, platform rockers, brass beds, cast-iron heating devices—the style is never named. Second, it thus becomes difficult for the author to deal with the Technological Style's opposite, the Arts and Crafts Movement—Indian rugs, Oriental carpets, art pottery, stained glass, the love of the Turkish and Medieval. Third, the continuing interest in historical revivals through the end of the century, which, for traveled Americans, meant the purchase of European antiques or antique reproductions, and for the stay-at-homes, a new interest in American antiques. Following their exhibition at the Philadelphia Centennial Exposition in 1876 these antiques were manufactured in America as period furniture. Perhaps it would be more accurate to call this style "Beaux-Arts," since designers were able to isolate characteristics of earlier styles and adapt them to modern needs and manufacturing processes.

William Seale's book and its extraordinary photographs mark a new moment for designers, for they force us into a reevaluation of our perspectives about the nineteenth century in America and, it is to be hoped, into a new understanding of that century's considerable contribution to interior design. □

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A. Bordure Rouge Dinnerware

(See page 30.)

	Quantity	Total $
Complete 20-piece set(s) @ $94	____	____
Set(s) of 4 salad plates @ $16	____	____
Set(s) of 4 Imari Mugs @ $43	____	____

B. Temple Dragon Dinnerware

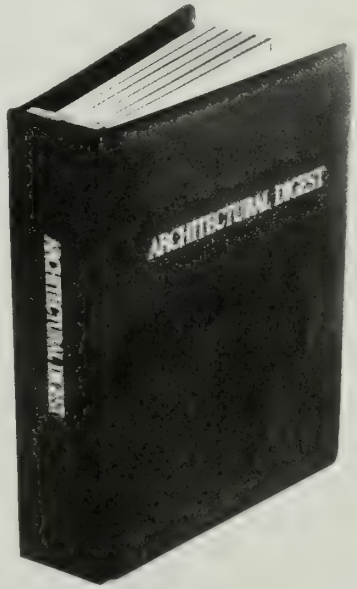
(See page 194.)

	Quantity	Total $
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Continued from previous page.

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_____ MAR/APR 1971/ Ingrid Bergman's country home in France; the Woolworth Donahues' Southampton estate; "The New Elegance."

_____ MAY/JUN 1971/ Miami Beach penthouse; a Texas residence by designer John Astin Perkins; Le Bristol Hotel in Paris; Carmel Hideaway; swimming pools.

_____ NOV/DEC 1971/ Villa near Rome; the story of Antique Roses; John Barrymore's old cottage restyled; tablefashions.

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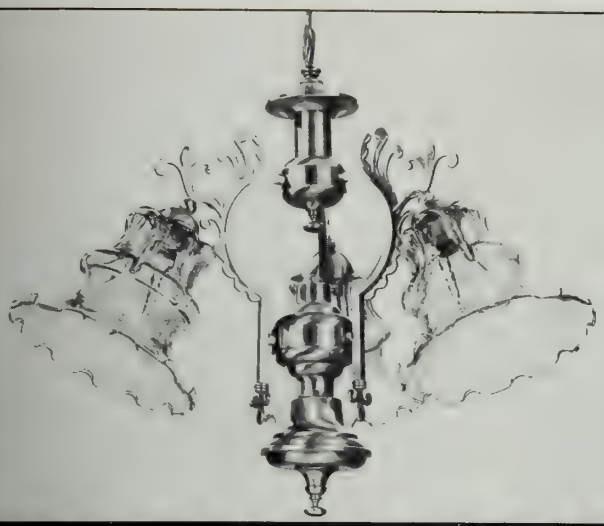
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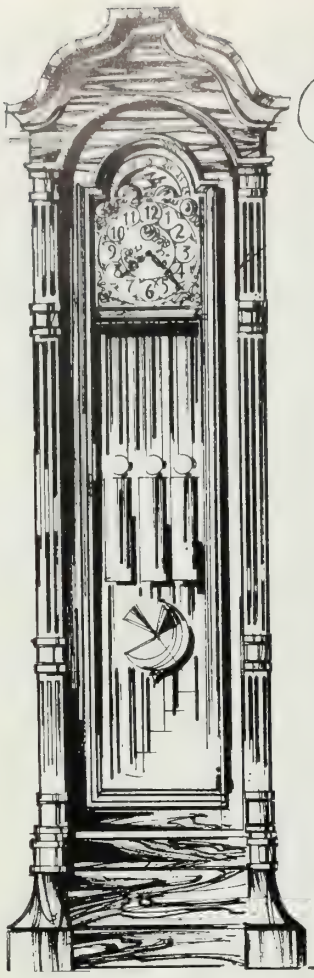
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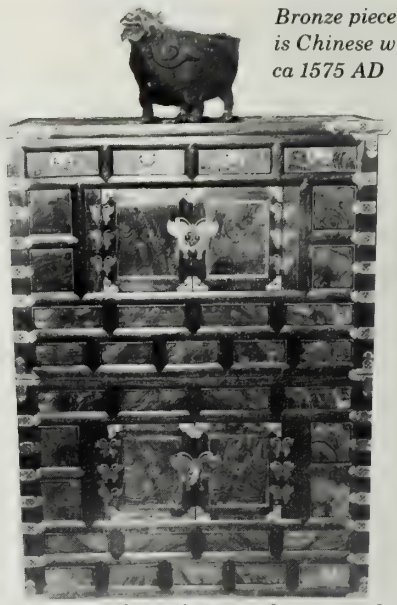


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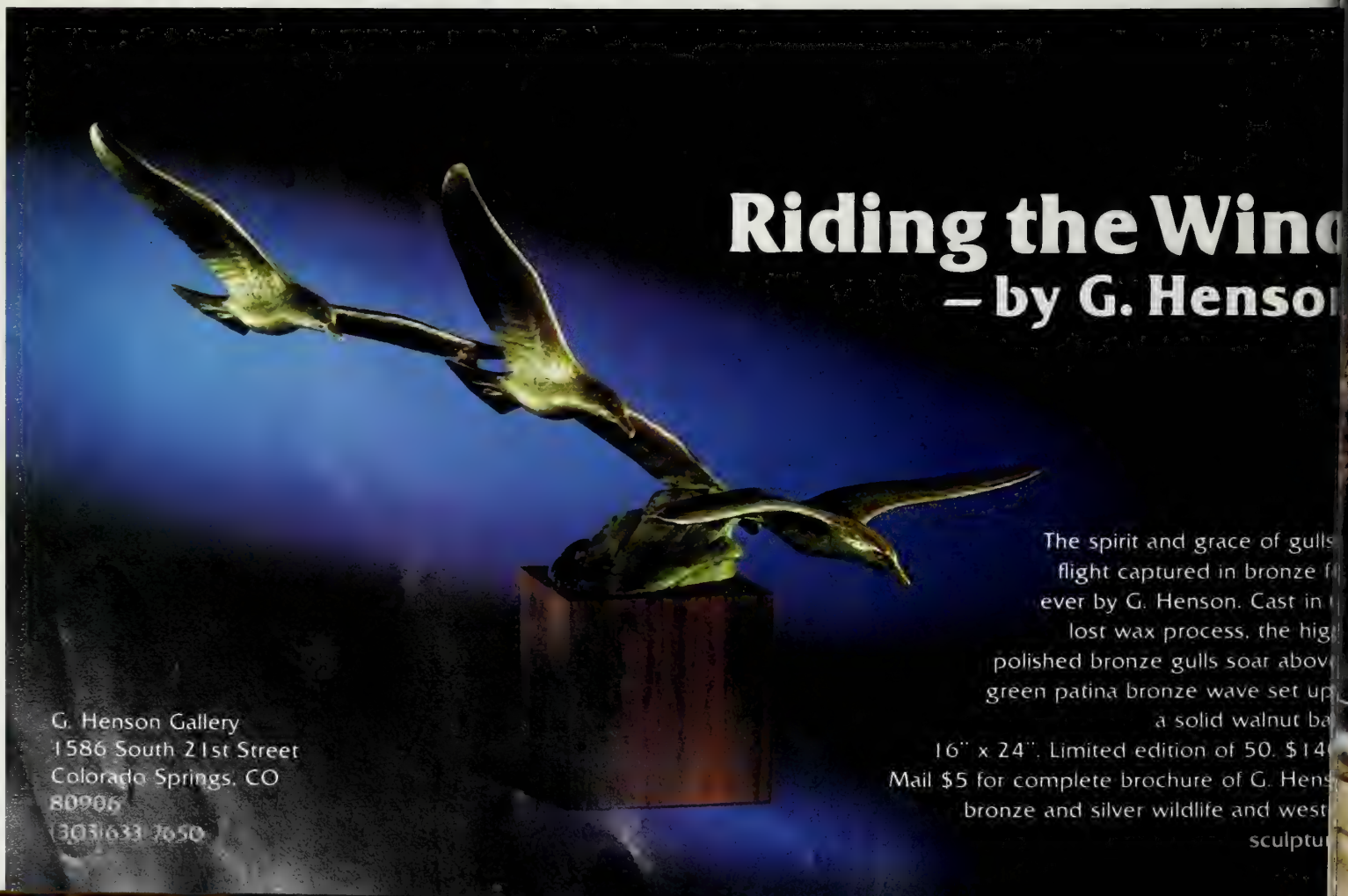


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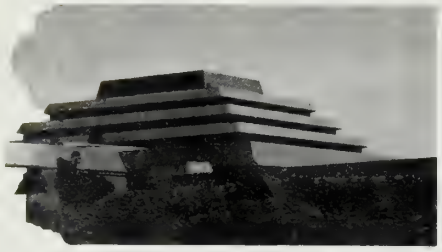
When you think of a beehive as a honey factory, it's a marvel of design.



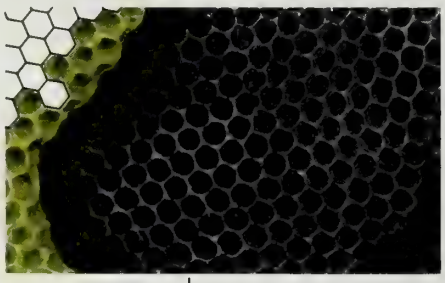
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THE DESIGNER AT HOME

Stephen Mallory on Entertaining
By Rosemary Kent

THE FIRST SIGNS of the holidays that greet guests and party goers at the country home of interior designer Stephen Mallory and his family in upstate New York are his two enormous steel "Christmas cows."

Discovered by the Mallorys in a Manhattan antiques shop near their East Side apartment, the cows are the kind that used to hang outside of English butcher shops. They now survey the area with bovine placidity from the twin gables above the Mallorys' renovated barn, and in late December are a particularly festive familiar sight, their silvery necks adorned with huge green wreaths.

But nothing really prepares one for the Mallorys' entrance hallway, one of the loveliest yuletide treats of all. Staggered along the twenty-by-thirty foot beamed hall, like some marvelous interior forest, are Christmas trees of varying heights and widths.

"We live with style, but it is more simplified and pared down out here because that's the way we prefer it—and what we need to survive the city life that we lead," says Stephen Mallory, a partner in the Mallory-Tillis interiors firm. Eight years ago, when both their children were small, Jennifer and Stephen Mallory decided that the Hamptons, where they had been summering and weekending, had become too citified and involved for them.

"Instead, we came upstate and found this charming but ramshackle barn in the Hudson River Valley. It was located near a small town where we felt our children could be exposed to a different, more meaningful and solid set of values and experiences."

A Family Occasion

The three-level barn, which the Mallorys painstakingly restored to its old self, sits grandly on some eleven wooded acres along the historic river. Even without any semblance of holiday decoration, it seems to exude a happy spirit of festivity.

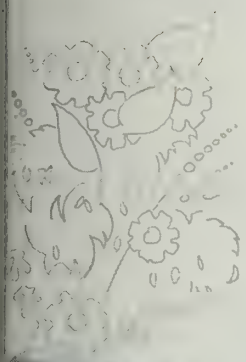
"We like to keep our holidays simple. The joy of it all is just being with people you love," says Jennifer.

"We think of Christmas as family. It is a time for us to be together as one, as a unit," Stephen adds, nodding towards Christopher, thirteen, and Brooke, ten.

"We give one big party for friends, kind of an open

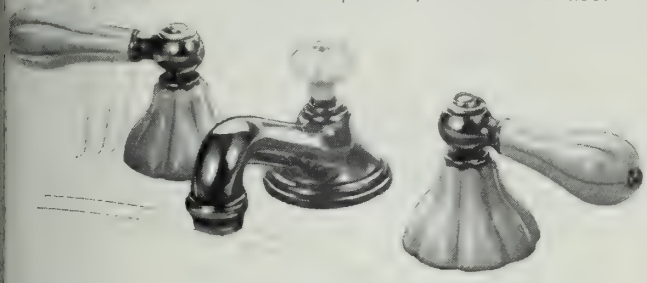
continued on page 236





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continued from page 234

house, before Christmas. We hire a band composed of local kids and invite about a hundred people we like. It's always enormous fun," Mr. Mallory asserts. "From Christmas through New Year's, the rest of the holidays are relatively quiet and most of our activities are generally confined to the home."

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Aside from the holidays, the Mallorys do most of their frequent entertaining in their country barn. "Everything seems so much easier to do in the country. I keep the house set up for entertaining," says Jennifer, who does all the cooking and with characteristic British modesty underplays her cooking skills.

"When we entertain we are trying to say more than just 'come have a drink or a good meal' to our guests. We are saying that we care about them, that we have gone beyond to do something nice for them. It is what we'd want for ourselves," explains Stephen Mallory.

The Mallorys have favorite seasonal table settings. For spring and summer, they use white eighteenth-century Meissen tulip plates—a gift from Billy Baldwin—with varying colors of linen napkins and a crisp white to-the-floor cloth. In the fall and winter they bring out gold-banded blue Lowestoft china and dark Far Eastern fabric cloths and napery. Exquisite seventeenth-century silver that once belonged to Sigmund Romberg is used always.

The Joys of Hosting

The art of entertaining properly, as far as Jennifer and Stephen Mallory are concerned, depends upon projecting a certain amount of "aliveness."

"In addition to the good food, music, decorative touches and fires, our guest must have the feeling that there is life," says Mallory. "That aliveness must come from the host and hostess, who have extended themselves and become involved with their guests on a personal level."

"We do tend to invite people who like to eat! On any typical weekend, it seems like all we do is go from one meal to another," laughs Jennifer, who is in charge of the annual holiday dinner. The menu is a fairly traditional American one, with the exception of a terrific plum pudding from the Women's Exchange, which Jennifer

continued on page 238





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continued from page 236

implants with a dime for the lucky person to find. "A custom from home—only we used a farthing."

Christmas might start at the Mallorys' front door but every room inside their country retreat is filled with warmth and welcome—gleaming silver, yards of fragrant greenery, roaring fires in all five fireplaces, bold splashes of colorful flowers. Amid their collection of antique and

GLEAMING SILVER, FRAGRANT GREENERY, ROARING FIRES, BOLD SPLASHES OF FLOWERS.

contemporary furnishings, the sentiments of Christmas are expressed in many ways, particularly with their tree.

"We love to do a gorgeous tree. It plays a very big part in the holiday occasion," says Stephen. He takes the children with him to pick it out, making that a part of the fun. After much good-natured jostling, Stephen Mallory has the final say as to shape and size of the tree. "After all, I am in the business of decoration!"

"Christopher and I have been wanting colored lights but Daddy vetoed that too. That's why we usually have these little white lights," Brooke pipes up. In lieu of the colored bulbs, Mallory decorates the eighteen-foot tree with ornaments he's collected from his Maine-to-Florida youth and with strings of popcorn and cranberries.

"Again we go back to simplification at Christmas. We feel the holiday loses its old-fashioned association if you put too much out in the way of decoration. Our gesture is big but not overelaborate," adds Stephen.

Opening the Presents

In the past, the Mallorys' Christmas tree has been situated in the snug librarylike sitting room. This year it is in a new spot—dead center in their living room.

With everything aglitter in their remarkable house, the Mallorys rise en masse on Christmas morning and troop downstairs where they have coffee and English muffins and open their presents. "Grandmother is always late," volunteers Christopher, anxious to get on his new snowmobile and take off along a powdery path.

Delicious scents waft through the barn—dinner is on, gifts have been exchanged, the tree shimmers. It has been a joyous time for the Mallorys and even Brooke is reflective. "I am so glad we moved the tree this year. There's more room for presents now that it's in the living room," she says, smiling, obviously a big fan of the holidays—like all the Mallorys.□



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CONNOISSEUR

The Art Reference Library

By James Normile

AT THE HOME OF AN ART COLLECTOR, the pleasure of seeing good art is the first reward. Second is the prepossessing sight of piles of art books lying around, big, thick and beautiful. Most often these volumes are but the elegant introduction to the collector's interest in art books. Catalogued away in the study, library or den will be the heart of the collection. There, row upon row of books more modest in scale give shape and dimension to the collector's interests and knowledge of the artworks in the home. The best libraries will include many other volumes that chronicle the "ethos" of the art collection.

Tailor Library to Collection

There are many kinds of art libraries, each with its own excellences, each tailored to the compass and direction of particular art collections. Their contents are as varied as the tastes and interests of their owners, as, for example, the extraordinary library of a well-known collector of eighteenth-century French paintings, a person of elevated taste and far-reaching intellectual horizons, whose home is a treasure house of masterpieces. His library is another treasure, a mute testimony to the alert judgment that formed the art collection. Its encyclopedias and dictionaries of art, the "meat and potatoes" of any good library, form the foundation, with general works on art history, philosophy and aesthetics adding to the structure. The fine details on the artworks in the collection—monographs on individual artists; *catalogues raisonnés*, listing in detail every known work of an artist; special museum and exhibition catalogs; all the critical opinion expressed in articles of scholarly persuasion or the popular press—information about every artist in the collection.

Expanding Interests

The ardent interests of this collector of eighteenth-century French painting have naturally and logically spread to the life and times, the thoughts, acts and reactions of the France that lay outside the gilded frames of the paintings. This has meant the addition of stout volumes of political and social histories, finely bound *belles-lettres*, biographies and memoirs of the noble and ignoble characters of that spacious century.

The library admires its reflection in the paintings, and vice versa. Thus fitted together, the library reveals in the collector a rare and sensitive understanding of the interpenetration of life and art, the interdependence of art and life. In this particular collection, the congress of pictures and books produces a richness, a flavor, a fullness impossible to describe except as a microcosm of that remarkable century in the history of creative mankind.

A prominent American nonobjective painter would be expected to assemble an entirely different kind of art library—and he has. Highly personal, this artist's library has grown out of his absorbing interest in the origins of his own unique views on art. Since student days on the Continent he has mixed in the yeasty company of surrealist writers, poets, painters and sculptors. The artist has eagerly gathered a mass of material on surrealism, in books, brochures, occasional publications, manifestos and printed ephemera of every variety. The nucleus has grown into a monumental archive that traces the birth, development and maturation of an important phase of human creativity, while it serves as a detailed journal of this artist's own odyssey of growth.

THE ART LIBRARY ADMIRES ITS REFLECTION IN THE PAINTINGS, AND VICE VERSA.

Such attitudes, serious and focused, build worthwhile and significant art libraries. Fortunately, the days of "pack rat" art collecting are gone. Today's collector, armed with education and the advantage of easy travel, is poised in taste and judgment, and is less likely to be a victim of erratic and impulsive buying than his forebears. He wants and deserves to be certain that the thought and money put into a specialized art collection will not be a house of cards to tumble in the next breeze of fashion. As surely as the collector invests discriminate taste in art acquisitions, he needs—and usually has—the parallel wisdom to build a worthy art library.

Bibliographical Research

For guidance regarding books on specific artists represented in a collection, there is a ready hand in the extensive bibliographies available at any large public or college library. The art collector can learn a great deal from museum and exhibition catalogs, from conversation with fellow collectors and art scholars, and from dealers through whom purchases have been made, some of whom may specialize in art books and may publish scholarly booklists and catalogs. Their knowledge and experience are easily tapped, both for the latest art books and for the out-of-print, hard-to-find rarities.

It would be fatuous to recommend a buying list for a well-rounded art library, since the contexts of art collection are as varied as the tastes of their owners. Two books, however, are so basic that they should not escape the attention of collectors interested in building art libraries: *Guide to Art Reference Books*, by Mary W. Chamberlain (American Library Association, 1959), and *Art Books: A Basic Bibliography*, by E. Louise Lucas (New York Graphic Society, 1968). Readily obtainable, handy and practical, both are hip-pocket Baedekers for the novice as well as the seasoned art-book collector. □

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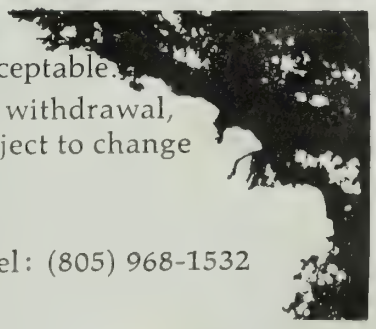
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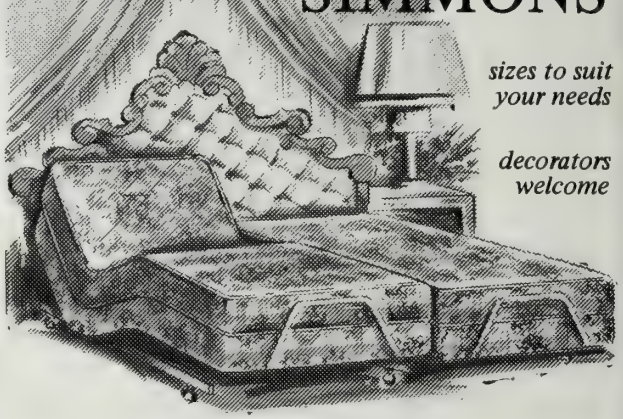
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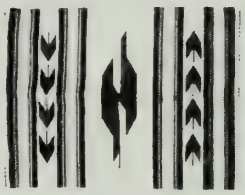
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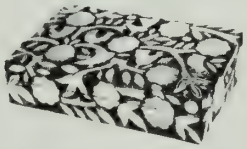


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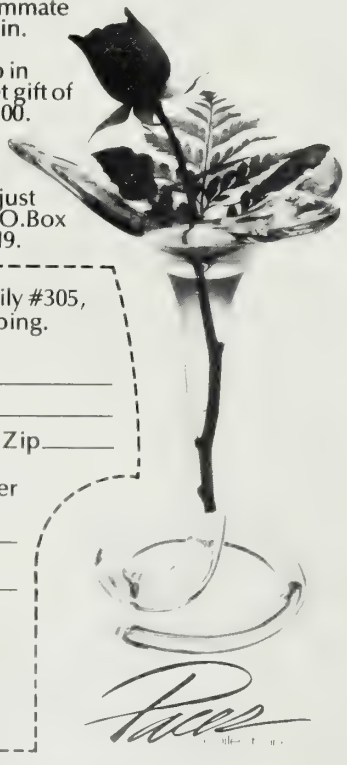
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WINE

The Riches of Alsace

By Roy Brady

TO TASTE an Alsatian wine is to be captivated. I was, from the first. It is startling to find a wine so very fresh and sprightly, so forthright and yet so delicate.

The first one was a 1945 Riesling from Pierre Kriss of Bergheim. His wine opened the door to the delights of Alsatian wine, but I never again saw his name on a label. It is not listed in a recent directory of Alsatian wine-growers, but he must have been one of those tenacious growers who began to rebuild with the scars of war still deep in the land. There was much to be done.

Disputed Land

As a border province—the Rhine is its eastern boundary—Alsace has long been fought over. Today it is so quiet, green and pleasant that it is hard to imagine that it was ever otherwise. To the west it is separated from the rest of France by the dark mass of the Vosges Mountains whose heights are dotted with ruined castles, remnants of remote forgotten battles. The older villages that have stood against the centuries are outrageously picturesque.

Alsatian wine is very old, but it shares with California wine a history of having been destroyed—though in a different way—and then reborn in greater glory. Germany took Alsace during the Franco-Prussian War of 1870 and turned the province into a producer of cheap nameless wines for Germany. Returned in 1918 to a France glutted with inexpensive wines, Alsace found herself without a market. Happily, Alsatian growers faced up to the heroic task of pulling the common grapes from the plain and of replanting their traditional fine varieties on the slopes. They faced the even more difficult task of rebuilding the lost reputation of their wines.

Alsatian Grapes

To reacquaint the world with the names of Alsatian vineyards was an impractical task. Their French-German names—names like Clos Gaensbroennel and Kaefferkopf—trip lightly only from an Alsatian tongue. A better thought occurred. Use the names of the important grapes that were mostly simple and familiar. There are seven of particular importance: Riesling, Gewürztraminer, Sylvaner, Muscat d'Alsace, Tokay d'Alsace (or Pinot Gris), Pinot Blanc, and Chasselas.

Some Alsatian grapes are of German origin, but that does not make Alsatian wine a sort of German echo, as some people persist in believing. On a recent visit to this country, Hubert Trimbach, the exuberant young president of his family's 350-year-old wine firm in the village of Ribeauville, was at pains to explain the difference existing between the German and the Alsatian wines.

continued on page 246

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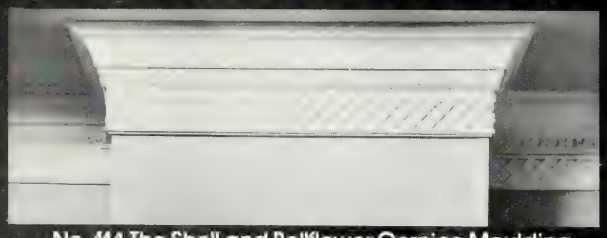


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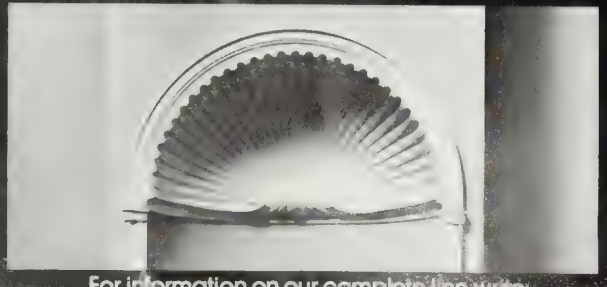
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continued from page 244

The Germans value sweetness, and the Alsatians value dryness. Of course, there is more to it than that. Alsatian wines strive to be full of flavor, tart, and quite dry, and they are given ample time in large oak casks and then in bottles. They are wines to be served with food or as apéritifs just before a meal. German wines are designed to be drunk by themselves, usually young, between meals.

Gewürztraminer is the most individual of French white wines with its remarkably aromatic bouquet and flavor. Its devotees insist upon giving it first place among the varieties. Still, I would agree with Hubert Trimbach and many others that Gewürztraminer becomes too much of a good thing if drunk every day. Tasting three different Trimbach Rieslings of 1973 is a powerful argument for that variety. The one simply called "Riesling" is intensely clean and fresh, very fruity and tart. The Cuvée Frédéric Emile expands the virtues of the simple Riesling without altering their character. And the best is reached with the very elegant aristocratic Clos Sainte-Hune whose grapes come from a tiny vineyard of that name in the nearby village of Hunawihr. The United States is allotted only 150 cases a year. Indeed, there is so little Alsatian wine that one wonders they allow us to have any.

MUSCAT D'ALSACE IS RATHER UNCOMMON, BUT IF YOU FIND ONE, TRY IT.

Sylvaners are neither elegant like Rieslings nor powerful like Gewürztraminers, but they are crisp attractive wines to begin a meal or to carry through a luncheon. Muscat d'Alsace is rather uncommon, but if you find one, try it. It will be a big satisfying wine with none of the heavy bouquet of other Muscats, and it is bone dry.

Tokay D'Alsace can be a full-bodied interesting wine, and Pinot Blanc is a good dry one. Naturally all these comments apply only to the better wines grown on that favored strip of vineyards stretching a dozen miles north and south of the lovely city of Colmar.

Matters of Choice

Besides the grape variety, two things to consider in choosing an Alsatian wine are the vintage and the shipper. Neither is a great problem. The earliest vintage likely to be found is 1971, and very fine it is. The following year was only passable, but 1973 is excellent and the vintage we will find in the shops this year.

Some shippers whom I have found dependable are: Beyer, Boeckel, Bott Frères, Dopff, Dopff & Irion, Gaschy, Hugel, Jux, Kuehn, Muller, Schmidt, Seltz, Sparr, Trimbach, Willm, and Zimmer. The absence of a name from this list is no mark against it. Don't be afraid to experiment, if another shipper is recommended by your wine merchant. The wines of Alsace have a special enchantment you cannot afford to miss. □



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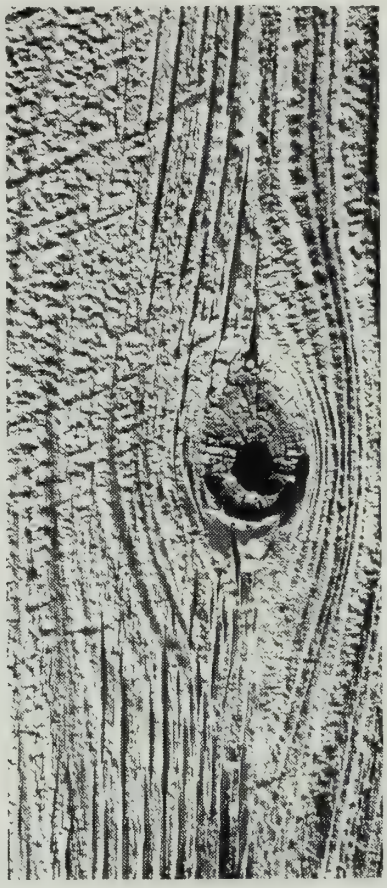
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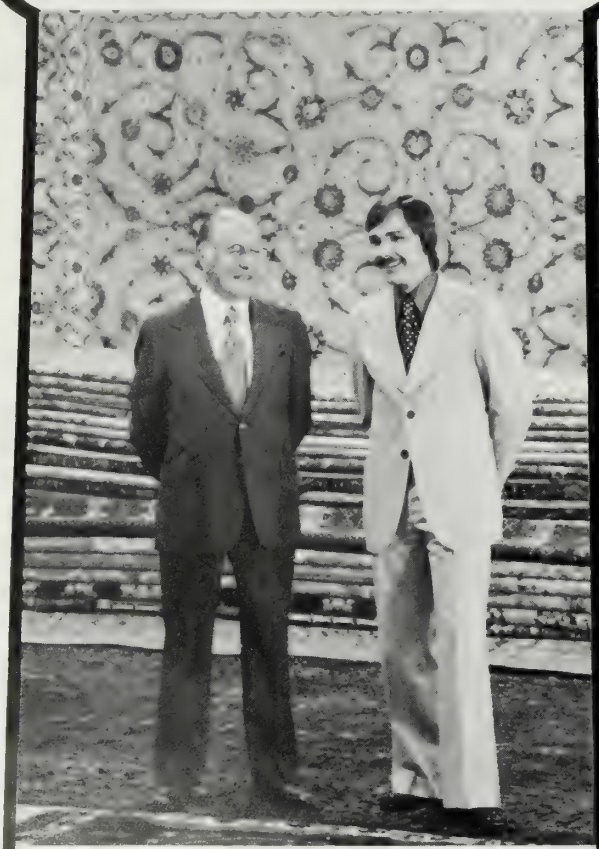
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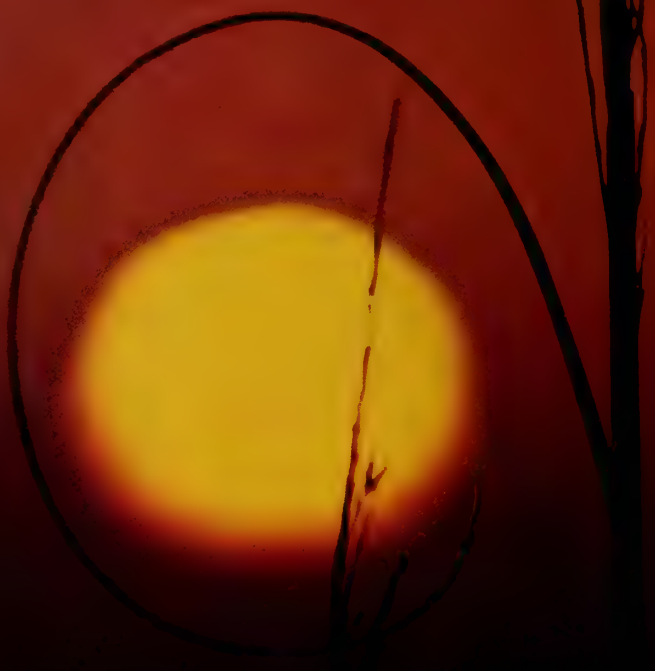
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ANTIQUES

Is It Really Authentic?
By William P. Crawley

WE KNOW it took Chippendale eighteen months to create one of his famous desks for a family in the eighteenth century, yet between December 1971 and October 1972 over four hundred "Chippendale" desks were shipped to America alone. In an age of consumer-affairs bureaus and better-business bureaus, the watchword in antiques is still *Caveat emptor.* What exactly to beware of in determining the authenticity of a piece claiming eighteenth-century English provenance falls into four major categories: timber, hardware (escutcheons, locks, keys, handles, screws and hinges), patination and proportion.

Single Tree Construction

It is practically impossible to match two bits of timber from different trees exactly. Eighteenth-century cabinetmakers always made individual pieces of furniture from the timber of a single tree; thus, any irregularities in grain or color are immediately suspect. The sides of both parts of a double piece should have the same thickness, as well as the same timber features.

The sides of drawers should be oak—the thinner the side, the finer the piece—and their top edges should be rounded. Up until 1770, the grain in bottom boards ran from front to back. In the eighteenth century, cabinetmakers used wood as dry as normal seasoning could make it, but after many years in heated houses it inevitably shrank further and cracked. In anticipation of this shrinkage and to avoid such unseemly damage, the bottom boards of drawers were made in two or three pieces nailed to the drawer. Also, with respect to drawers, a pale patch should be visible on the bottom of the dust board that lies between the top and second drawer, the second and third drawer, etc. This patch should correspond more or less to the internal measurement of the drawer; it proves that both have had an equal life.

Escutcheon Configuration

Escutcheons in the eighteenth century were rounded top and bottom; the straight-bottomed escutcheon was not introduced until Victorian times.

Up until about 1710, locks on English furniture were made of solid iron or steel and were fastened to furniture by steel pins with square shafts. After 1710, the working parts were still made of steel, but brass was used for the outer casing. These locks never had a maker's name or a patent number stamped on them, an innovation that appeared after the Great Exhibition of 1851. Thinness in the brass may indicate that such a name or number has been filed away, though Chippendale brasses were never very thick, as the metal was relatively scarce.

All keys for seventeenth- and eighteenth-century English furniture were made of steel by blacksmiths. The handles are bow-shaped and the thinner the bow, the better the piece of furniture for which it was made. Some Chippendale pieces were not fitted with handles; instead, a key was used to open the drawer or door. If the key is lost, a restorer will often buy an old key and have a lock made to fit it, rather than the other way round. This can be a serious blow to the value of a piece.

The parts of the eighteenth-century handle that went through the front of a drawer or door were made the exact thickness of the timber, never protruding beyond it. Handles were fixed with round nuts countersunk flush with the inside face and tightened by a special instrument that fitted into two slots, one on either side. If any part of a handle protrudes into a drawer, this is a sure sign handle and drawer were not made for each other.

...THE WATCHWORD IN ANTIQUES IS STILL CAVEAT EMPTOR.

Although exact copies of eighteenth-century handles and castors are still made from the old molds, brass in which the proportions of the alloys are different is used, resulting in a different color of metal. The old brass has a greenish tinge that is lacking in modern brass.

On cabinets and cupboards, a key opens the right-hand door and two bolts open the left-hand door. If a cabinet was made in two sections, one to stand on top of the other, then the top bolt of the top section would be much longer than the other three bolts, so that it could be reached without effort. Otherwise, in the sixteenth and seventeeth centuries, bolts were square shaped and made entirely of steel. In the eighteenth and early nineteenth centuries, these bolts went through a transition stage in which the outer casing, which screws to the edge of the door, became brass, but the bolts continued to be made of steel. From the mid-nineteenth century to the present, door bolts were made entirely of brass.

Up to 1837, screws were handmade; they had no points and the slots in the heads were seldom dead center. Moisture in the atmosphere rusts the heads of old screws and nails, staining the surrounding wood. The point can be cut off a screw, but the stain cannot be imitated.

Unstamped Hinges

Hinges also provide telltale signs of genuineness. After about 1850, a number was stamped on the back of them, but not before then. Except for corner cupboards, bedside commodes and grandfather clocks, the doors of all eighteenth-century pieces are hinged onto the face, or edge, of the side timber, leaving only the knuckles of the hinge visible, and then only from the side. No hinge was ever attached to a tapered leg. Heavy paneled or mirrored

continued on page 252

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Not unsightly when closed politely.

continued from page 250

doors required pin hinges. Chippendale used three hinges on the top doors of all his double-heighted pieces, as did other eighteenth-century cabinetmakers. A corollary to hinge placement is the clue that all single doors of this period opened to the right.

Patination, that mellowing of surface texture and color, is actually dirt that adheres to moisture on the surface of furniture—moisture from people's hands or from humidity and condensation. Over the years, particles of dust are fixed to these surfaces wherever fingers touch them—where drawers are pushed closed, on chair arms, the lifting places on desks, tables and chairs—as well as surfaces not normally touched—the backs of furniture placed against a wall, for instance, the tops of double-

A PIECE THAT
LOOKS WRONG WILL MOST
LIKELY BE WRONG.

heighted pieces such as highboys and bureau bookcases. It also invades areas rarely dusted or polished, because they are awkward and difficult, such as lopers and fly rails on drop-leaf tables, the undersurfaces of galleries, the tops of fretting, convoluted surfaces of legs and cornices, areas adjacent to hardware. This dark coating is impossible to simulate and is therefore a sure sign of age, though modern fakers are doing their best to duplicate it.

Proportions are a giveaway in checking authenticity. A piece that looks wrong will most likely *be* wrong. For instance, two drawers side by side must be the same size. Furthermore, no eighteenth-century drawer completely fills the space between front and back; a gap was always left intentionally, for ventilation.

London cabinetmakers fixed an arm to a chair only at the side of the back leg, never at the front. And no chair was made with an overlapping top rail until after 1840.

Authenticity and Investment

If buying eighteenth-century English furniture were simply a matter of preferring Chippendale to Eames, the to-do over authenticity would not be nearly so prodigious. Antiques lovers would buy according to the dictates of their own taste and would pay for style and craftsmanship rather than a famous-name maker. The recent surge of interest in antiques for their investment potential, however, has inflamed the issue and increased the need for proving provenance. In these cases, the fact that a piece is genuinely eighteenth century, rather than elements of style, provides the major inducement to pay hundreds of thousands of dollars for an antique. A fraud in this regard removes the entire basis of value for these investors. However irrelevant a pale patch on the underside of a dust board may be in itself, the important point is to get one's money's worth, whether in beauty of styling, important provenance, or both. □


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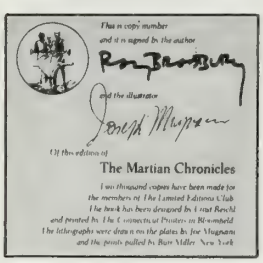
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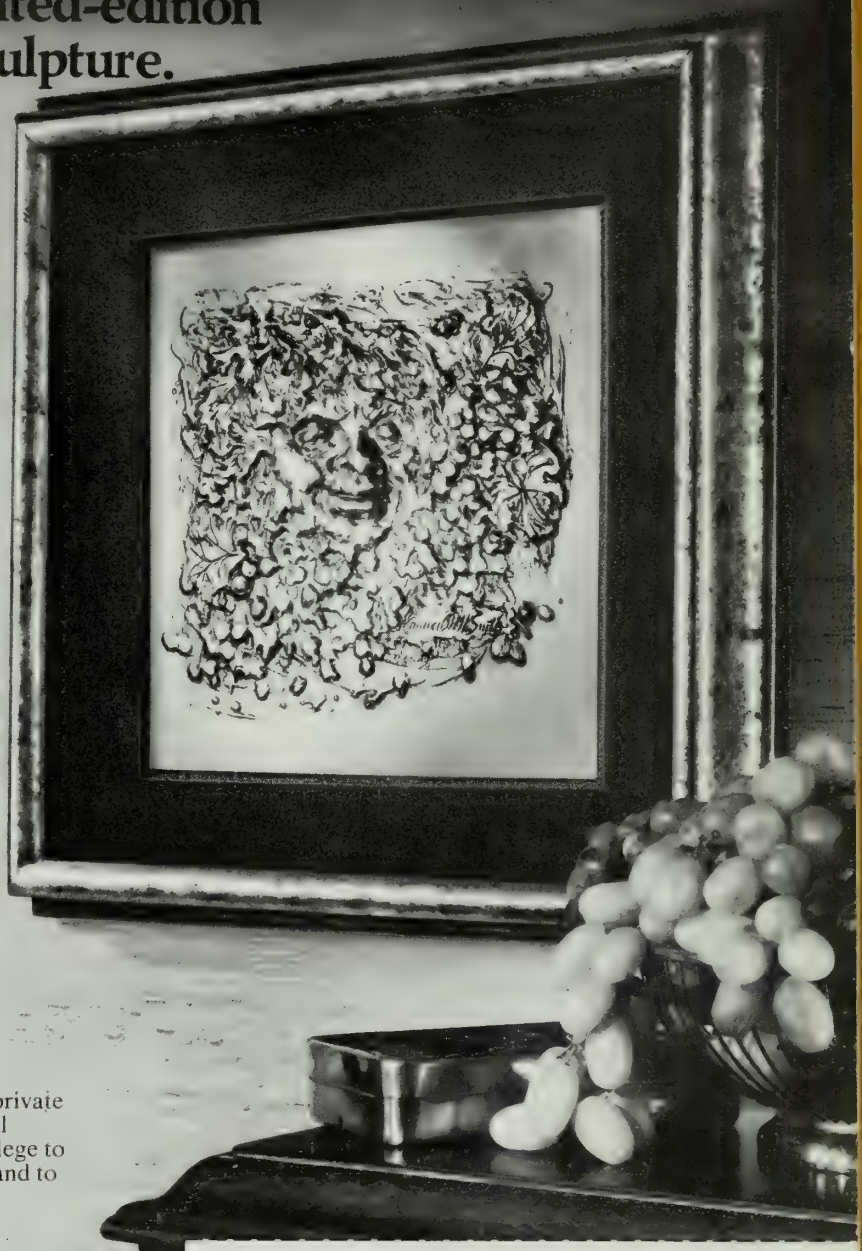
1. Title of Publication: Architectural Digest.
2. Date of Filing: September 24, 1976.
3. Frequency of Issue: Bimonthly.
4. Location of Known Office of Publication: 5900 Wilshire Blvd., Los Angeles, Calif. 90036.
5. Location of the Headquarters or General Business Offices of the Publishers: 5900 Wilshire Blvd., Los Angeles, Calif. 90036.
6. Names and Addresses of Publisher, Editor, and Managing Editor: Publisher, Cleon T. Knapp, 5900 Wilshire Blvd., Los Angeles, Calif. 90036; Editor, Paige Rense, 5900 Wilshire Blvd., Los Angeles, Calif. 90036; Managing Editor, J. Kelley Younger, 5900 Wilshire Blvd., Los Angeles, Calif. 90036.
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About the Sculptor

Lawrence Beall Smith was commissioned to create the Bacchus. His works are in the permanent collections of the Metropolitan Museum of Art, the Fogg Museum, the Encyclopaedia Britannica Collection of American Painting, and the Library of Congress.

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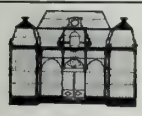
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